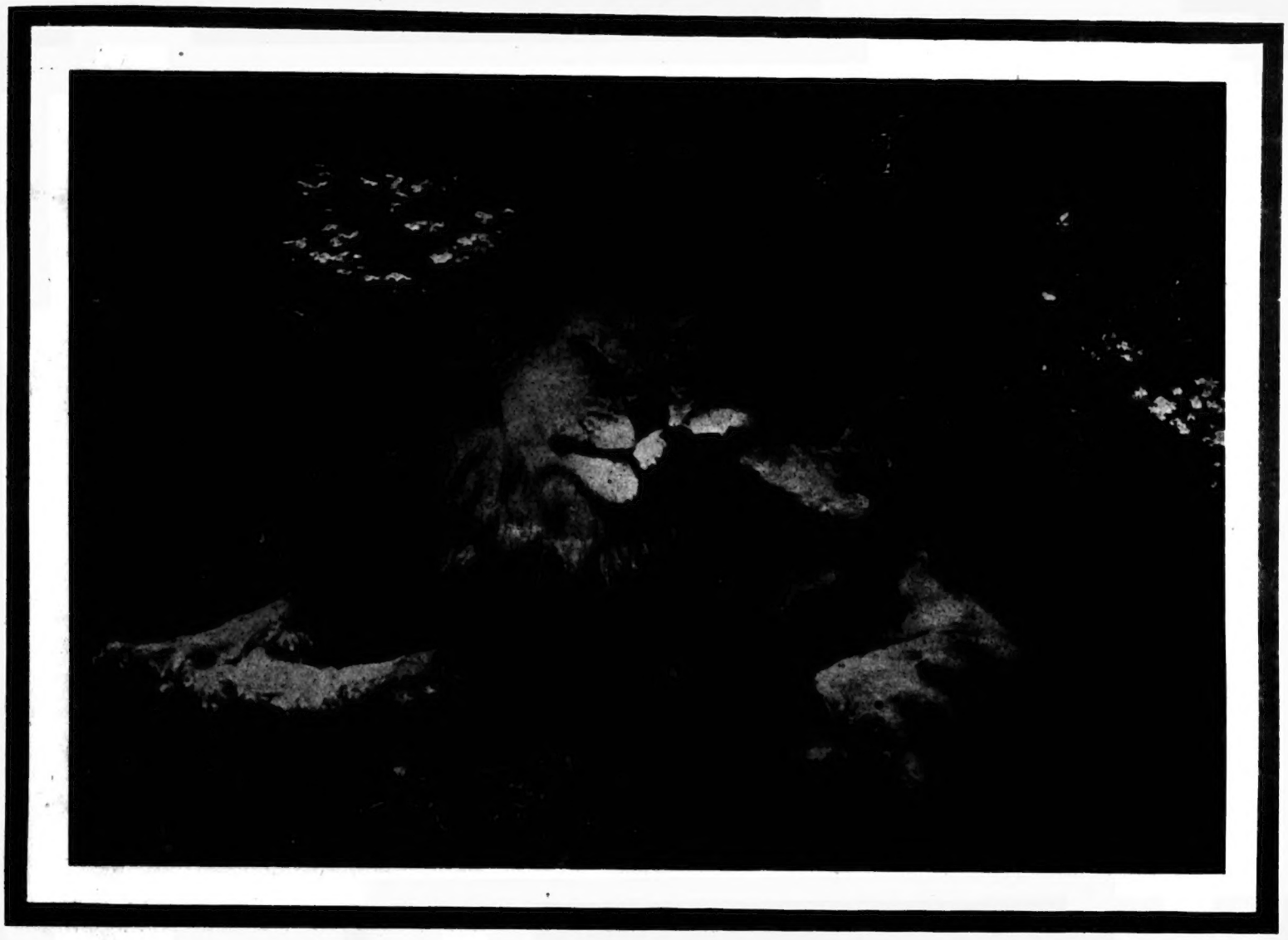
Kine WEEKLY

THE TRADE AND THE PAPER ORDER

See page 3



LITTLE LION, YOU'VE HAD A BUSY WEEK!

You'll have to pardon Leo's
Drowsy attitude
(His bliss is brought about by
The beatitude
That follows work well done) and
While you're at it you'd
Better remember just one
Little platitude:—
"Lions Never Rest for Long!"

JEANETTE
MacDONALD
BRIAN AHERNE
Smilin' Through
A FRANK BORZAGE PRODUCTION
IN TECHNICOLOR

CLARK
GABLE
LANA
TURNER
Honky Tonk
DIRECTED BY JACK CONWAY
PRODUCED BY
PANDRO S. BERMAN

SPENCER TRACY · INGRID BERGMAN · LANA TURNER
Dr. Jekyll & Mr. Hyde
A VICTOR FLEMING PRODUCTION

EDWARD G. ROBINSON
EDWARD ARNOLD · LARAINE DAY
Unholy Partners
A MERVYN LeROY PRODUCTION

It's those men again!

THEY'RE IN THE ARMY NOW MAKING THEIR BOW WITH 20TH FOX IN A RIOTOUS COMEDY....

BRITISH STUDIO SUPPLEMENT
See pages 34-36

Kinematograph WEEKLY

No. 1805 Thursday, November 20, 1941. Vol. 297

C.E.A. GENERAL COUNCIL REPORT
See pages 11 and 12

PAPER CONTROL AND THE TRADE

Exhibitor and Renting Sides Affected

THE POSTER RESTRICTIONS

AN analysis of the provisions of the new Paper Control Order which forms the subject of a C.E.A. circular reprinted on page 5 reveals that considerable ingenuity will have to be exercised by exhibitors and by exploitation experts of renting houses if they are to carry on their activities.

INDEED, NEWSPAPER PUBLICITY IS THE ONLY FORM OF EXPLOITATION UNAFFECTED BY THE NEW ORDER AND THIS IS SEVERELY CIRCUMSCRIBED OWING TO THE RESTRICTIONS PLACED UPON THE NEWSPAPERS THEMSELVES.

In the following article the chief points affecting the Trade are emphasised, and suggestions are offered which will enable both exhibitors and renters to carry on with the minimum of interference.

Although no detailed statement has been issued by the Ministry of Supply regarding the material which may be issued by renting companies to exhibitors,

The Order prohibits cut-out display cards of 22 by 28 in. measurement, and possibly 11 by 14 in. coloured and sepia stills, leaving 10 by 8 in. stills only in this class of exploitation material.

Release lists would appear to be permitted under the heading of trade catalogues, these being the setting out of goods offered to a retailer.

Posters may not now be of larger than quad crown size and as noted below not more than ten of these may be displayed to advertise any one programme. After stocks of posters made before November 12 have been exhausted, no poster larger than the quad crown will be available.

K.R.S. Action

Frank Hill, Secretary of the K.R.S. has written to the Ministry of Supply regarding the new Order.

"We are not asking on behalf of renters for more paper," Mr. Hill said, "but for permission to use the stocks of paper we have to better advantage. It is not of very much use except for the work for which it was obtained."

A Timely Hint

The permission to print on the back of previously printed papers appears to remain, but at the moment this is uncertain.

Experience in the use of this type of poster suggests that such posters should be mainly used in positions not subject to wet weather conditions, as with the coming of wet the colours from the back of the poster render the message upon the back less distinct.

The restriction upon the use of circulars, in any three months' period, may only be three-twentieths of the weight used during the three months ended August 31, 1939. *Whether this limitation can be partly overcome by the use of thinner paper depends upon the availability of paper of lighter weight and equal toughness.*

Exploitation

The problem of the use of exploitation material by the exhibitor may be met in various ways. The use of a fret-saw on dilapidated three-ply board not useable for other purposes might convert a quad crown poster into a display cut-out, and such backing material might be used over and over again—until, by gradual erosion, the remaining portion became too small for further use.

The programme area must under the new regulation not exceed that of a quarto sheet, but this may be divided into two or four and smaller type faces used with the minimum of additional matter introduced.

REDUCED PRICES FOR SERVICES ADMISSION

PROCEDURE NOT TO BE REVIEWED

In the House of Commons this week, Col. Arthur Evans asked the Secretary of State for War if he would state the conditions under which kinema exhibitions for the benefit of enlisted men are permitted to be held in camps, particularly on the two days preceding pay-day when there was a shortage of funds calculated to discourage visits to public kinemas, and if, in view of the scarcity of projectors throughout the country which would not permit of any serious competition with local public kinemas, he would review the present arrangements, particularly in the case where local kinemas are agreeable to such an arrangement, although such requests are opposed in principle by the C.E.A.

Captain Margesson: If, as I assume, my honourable and gallant friend is referring to the agreement that films hired from the Trade for exhibition to the troops could not be shown within two miles of a public kinema, I would refer him to the answer given to Captain Dugdale on July 15. No restrictions are, of course, placed on the exhibition of films owned by the War Office or M. of I. or of films hired from film libraries available to the general public.

The question and answer on July 15 were as follows:—

Capt. John Dugdale asked the Secretary of State for War whether in view of the difficulty which many soldiers find in paying the minimum charge demanded by certain kinemas he would approach the kinematograph Trade to secure the alteration in the terms of the contract under which films leased to the War Department may not be shown within three miles of any kinema.

Richard Law, Under Secretary, said that the contracts under which the War Office hired films from the Trade provided that they should not be shown within two miles of a public kinema and not three miles as Capt. Dugdale had suggested. He had no reason to think that the minimum charges demanded at kinemas were in general beyond the means of soldiers, and he was not satisfied that he would be justified in approaching the Trade to alter the existing agreement. If Capt. Dugdale had in mind any particular case of difficulty he (Mr. Law) would be glad to look into it.

B.o.T. UNAWARE OF RENTERS PERCENTAGE POLICY!

Minister's Admission

Allegations of the harmful effect of the percentage rental of films were made in the House of Commons this week.

Captain McEwen asked the President of the Board of Trade whether his attention had been called to the recent decision of the K.R.S. to enforce percentage rates for the hire of films, and whether he was aware of the harmful effect of this move by this combine on the continued existence of independent kinema proprietors throughout the country.

Sir Andrew Duncan: I am not aware of any such general decision by the K.R.S. I understand, however, the members of the society have indicated to one Trade exhibitor that they will only supply his kinemas on percentage terms.

A. B. WATTS, who has been nominated to the Vice-Presidency of the C.E.A.

MARY PICKFORD'S REPRESENTATIVE AS U.A. CHIEF

Edward Raftery

KELLY AS VICE-PRESIDENT

THE long-awaited announcement of the appointment of officials in the United Artists Corporation in America was issued in New York on Monday, cables the KINE. representative in that city.

The new president is Edward Raftery, attorney and Mary Pickford's representative, a member of the firm of O'Brien, Driscoll and Raftery. He has specialised in copyright law, and has appeared in anti-trust litigation. Is 44 years old.

Gradwell Sears, who recently resigned his post as general sales manager of Warner Bros., becomes vice-president and general manager; while Laudy Lawrence, formerly with M-G-M, is appointed vice-president and executive co-ordinator supervising foreign activity.

Arthur Kelly continues as vice-president and is now chairman of the Finance Committee. These all form the Eastern Management Board.

Walter Gould remains in his post as foreign manager.

MAINTENANCE MEN TO BE REGISTERED

Ministry of Works Instruction

Maintenance men employed by kinema circuits and in film studios must be reported to employment exchanges on a special form by Saturday next.

This is made compulsory under a Ministry of Works Order published last week.

It is the duty of employers to make the return, a special form being obtainable at the employment exchange for the purpose.

The idea of the move is to form a register of all those engaged in building and maintenance work who could be quickly transferred to other work in the area, necessitated by an emergency.

Regular carpenters and joiners and other workers employed in set construction are not required to be placed upon the register, although these may be wanted to assist where the need is very serious.

PRODUCERS AND UNIONS MEET

Amicable Solution Foreshadowed

THE British Film Producers' Association, which has now been established for six months, is approaching the stage at which a definite constitution will have to be prepared. It has worked well enough to prove that it is one of the essential organisations of the Trade, but certain questions of principle have still to be cleared up, and in the meantime practical questions such as the agreements with the unions are being settled as important preliminaries.

It is not yet known whether Major R. P. Baker will continue to occupy the position of chairman, or if a new appointment is to be made, who will be the most suitable amongst those available to accept the chief executive post. We believe the name of G. W. Parish, head of British National, is

Continued on page 39

CONFERENCE ON PRODUCTION

A.C.T. Memorandum

A memorandum dealing with war-time production is being submitted by the A.C.T. to the Film Producers' Association.

An all-Trade conference is suggested to consider aspects of the man-power situation, including dilution, training of personnel, etc., and proposals for the increase of efficiency by cutting out waste and non-essentials.

The action follows the A.C.T. proposals for the establishment of planned production published last week.

CLOSED SHOP ADVOCATED FOR STUDIOS

Film Artistes' Resolution

THE FOREIGN ACTOR

BRITISH film artistes at a meeting in London on Sunday voted for the principle of a closed shop in film production. It was contended that efficient production depended on 100 per cent. trade unionism throughout the industry. An attack was also made on the employment of foreign artistes in the studios

The meeting called by the three trade unions represented in the Film Industries Employees' Council was composed largely of small-part artistes.

George Ridley, M.P., presided, and the speakers included Tom O'Brien, of the N.A.T. and K.E.; George Elvin, secretary of the A.C.T.; P. F. J. Fawcett-Barry, chairman of the Film Artistes' Association, and Capt. Crickett, secretary of the F.A.A.

The following resolution was passed unanimously:—

"This mass meeting of film artistes and other employees connected with the film production industry, being fully aware of the vital part being played by the trade union movement in the national effort, stresses that 100 per cent. trade unionism is an essential factor for the maximum efficiency of British film production.

"It calls upon every film artiste to join the Film Artistes' Association (affiliated to the T.U.C. and a member of the Film Industry Employees' Council representing all film production workers, which has negotiated agreed rates and working conditions.

"Further, it requests the British Film Producers' Association to open negotiations to ensure that all film artistes employed are members of the F.A.A."

100 Per Cent. Membership

Tom O'Brien, general secretary of the N.A.T. and K.E., delivered a vigorous speech calling for 100 per cent. organisation of film artistes. The Industry, he said, was treated as the Cinderella of the war effort. This could only be changed when it was fully organised on trade union lines.

He declared that those already organised would not for long tolerate non-unionists sharing the benefits obtained for them by Union members.

Production Problems

George Elvin, general secretary of the A.C.T., pointed out that the increased activities of the Industry and its many difficulties, particularly those resulting from recent moves made it impossible for individuals to look after their own interests and secure justice.

These statements were echoed by Fawcett Barry, who emphasised that the F.A.A. earnestly desired full negotiations to consider with producers their outstanding claims.

The Foreign Menace

Captain Crickett, secretary of the F.A.A., stated that they had no aggressive policy, but there were undoubtedly more matters which should be altered to make conditions more reasonable for the worker. One of the things which they intended to watch was the alien refugee problem.

We are not going to allow foreign nationals to work, he declared, while any of our people are doing nothing.

Another vital point was that it was essential in production to conserve a modicum of young artistes.

The International Newsreel
BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY

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AN OLD GRIEVANCE

ONCE upon a time in the good old rule-of-thumb days it was no doubt sufficiently descriptive of a film to say it was worth so many marks. Those days are far behind us, and nobody need express surprise if the exhibitors of the country ask for some formula which enables them to estimate the value of a film with greater accuracy.

With the principle of an Association seal of excellence or otherwise there will be no quarrel. But we have seen too many cases of lowly marked films making handsome returns—in the right territory—and of more flatteringly marked ones falling down, to believe that a simple figure can in any case give a clear suggestion of value.

Any showman will know how greatly audiences vary from area to area, and from one part of a town to another; he will realise that many pictures will get the public in without, however, satisfying them; that modest offerings sometimes "beat the book," although they lack what are usually looked upon as essential qualities.

What is not so easy to explain is why this should be so. After making all allowances for the fickleness of the patron's taste and for the glorious uncertainty of the game anyway, we still come back to the need for a fully detailed description of the general result of the producer's work.

To use the marks allotted—if they are high—just as a method of knocking down sales resistance, or if they are low, as a lever with which the exhibitor can force down renters' terms, is only one aspect of the matter.

Facing the question on its bigger aspect we know we should be able to make a reasonably accurate assessment of a picture's drawing power, and something more than a simple figure must be employed before the showman is genuinely satisfied.

It is not an easy problem to solve. If we examine the opposite end of the same question of film criticism, the sort of verdict given by the glib Fleet Street or B.B.C. man, we know how far we may be led astray. Only by well-informed descriptive analyses of films can the man who has to sell them to the public reinforce his own judgment.

REPRESENTATION

THERE is only one consideration for the C.E.A.: to organise itself and its branches with a maximum of satisfaction to its members. It must be said that the policy of giving every member his opportunity to express himself in the branches, and then having those branches, through their delegates, bring the wishes of the rank and file to the central executive, has worked with efficiency.

The success which has attended the work of the C.E.A. has been a vindication of the democratic principles on which it has been built up, and, thanks largely to the quality of the men entrusted with the work, every member knows that he and his ideas can be sure of a hearing.

In the circumstances, one can only welcome as an extension of the system which has worked so well the proposal to establish two new branches—Lincolnshire and Northern Ireland. If exhibitors in these territories feel that they are entitled to better facilities than they have hitherto enjoyed, that desire alone justifies the development of new branches, and the machinery for putting them in regular operation will, no doubt, be available.

Long Shots

A. B. WATTS IN THE LISTS—ROYALTY AT "HATTER'S CASTLE"—THE *ARK ROYAL* AS HEROINE—ARMY FILMS PRESS SHOW—CINEMA DAY FUND STILL MOUNTING

THERE are few members of the General Council who have contributed more solid consistent work for the C.E.A. than Arthur B. Watts, and I can anticipate a warm welcome to the suggestion that his name should go forward as candidate for the national Vice-Presidency. In certain circumstances what is his outstanding virtue—his dislike of the limelight—might be a disadvantage to him, but his work is too well appreciated to allow this to handicap him.

I DON'T know how long he has acted as Hon. Treasurer to the South Wales and Monmouthshire branch, but it is as long as I can remember, and he has also been Chairman and, I believe, Secretary. He is a fine example of the trained business executive who has built up a highly efficient circuit not merely by having an education in accountancy, but by knowing how to use it.

SOME time must elapse before the strength of his support is put to the test—Ald. Spickernell's name has already gone forward, remember—but the respect of his colleagues for A. B. W.'s brains is very widespread, and is likely to be shown in practical form when the opportunity presents itself. South Wales has done well by the C.E.A. and the presidencies of H. V. Davis and Richard Dooner were memorable ones. If Arthur Watts follows in their footsteps he will represent rather a different point of view—for his gifts are more of the type of those of C. P. Metcalfe, or the present head, Lt.-Col. S. K. Lewis.

IT is not often that the pre-release of a film coincides so exactly with a note of national pathos such as that evoked by the sinking of the *Ark Royal*. Heroine of "Ships with Wings," a ship of many adventures and hairbreadth escapes, she was for the English people what the demi-gods of classical antiquity were for the ancient Greeks—a being capable of a sort of worship.

THOSE who see "Ships with Wings" now that her hugeness no longer floats on the sea, have a feeling that they are witnessing the movements of a ship whose like can never be seen again. It is a foolish fancy, but no vessel in the British Navy—not even the *Cossack*, of similar fate—had so won its way into British hearts. It is good to see her personality preserved in the Balcon film.

AMONG visitors to the Gaumont, Haymarket, to see "Ships with Wings" have been King Peter of Yugoslavia, Admiral England and Lord Louis Mountbatten. King Peter expressed himself in terms of the highest enthusiasm about the picture and the prowess and power of the Fleet Air Arm. Admiral England and Lord Louis Mountbatten were equally generous in their praise of Michael Balcon's splendid production.

A MEETING of the Cinematograph Films Council was called for yesterday (Wednesday) afternoon. It was considered likely that the future of the quota would engage attention. It is generally expected that the same percentage as at present will remain in force. The new Council held its first meeting on August 23 to consider the annual report, which was issued on September 30. Yesterday's meeting was the first since then.

IT should not be long before an announcement is made of the successor of the late Sir Henry Davenport as Chairman of the Conciliation Board for the London and Home Counties area. I hear a very prominent name mentioned, and am anxiously waiting to see if the rumour is substantiated. If the gentleman in question accepts the position he will be a worthy follower of Sir Henry.

GENUINE satisfaction is being expressed everywhere that the amount raised by Cinema Day touched so high a figure. I found £10,000 a pretty general estimate before the announcement was made. Since then, I understand, small amounts have been coming in every day, so that in a week or two we may see another £500 added to the total.

R. C. BROMHEAD'S statement that the idea of a Cinema Day emanated from Sam Eckman made public what had hardly been a secret recently, and it is only just to acknowledge Mr. Eckman's part in the effort and his enthusiasm that it should bring in a good total to the Benevolent Fund.

FRANK TILLEY has before now made the request that his name should not be used in connection with any publicity on which he is engaged, but I feel it is only fair to say that his work for the Fund during the past few weeks has been carried on in considerable pain—the result of an injured foot. And Frank got that doing a good turn for a neighbour, too.

David Rose, Paramount's managing director, chatting with Robert Newton, star of HATTER'S CASTLE, at the premiere of the British Paramount picture which took place last week at the Plaza in aid of the Benevolent Funds of the London Fire Brigade

THE Duchess of Kent and many famous people graced the world premiere of "Hatter's Castle" at the Plaza Theatre, Piccadilly Circus, on Friday, the function being a charity performance in aid of the London Fire Force Benevolent Fund. Every seat was sold with the exception of a section of the house set apart for the use of men and women of the Fire Services.

IN Glasgow on Sunday a performance of "Hatter's Castle" was given at the Paramount Theatre in aid of the Lord Provost's Fund. In connection with this performance, Paramount has received the following telegram from Sir Patrick Dollan: "Scotland congratuates you on 'Hatter's Castle' premiere and salutes London's brave firemen.—Patrick J. Dollan."

VISITING the Curzon Cinema last Friday was like old times, except for the impressive number of brass-hats. The War Office was showing us some training films under very explicit "hush-hush" conditions. Exact description is forbidden but it may be said that they are efficient practical and one of them full of ingenious ideas under certain conditions.

LT.-COL. WALTER ELLIOTT, who now has Ian Hay's former job as "personal relations" man at the War Office spoke to us an answered queries very courteously, but did not convey, even when I had a chat with him, exactly why we were present. For the films were strictly for Service instruction.

CAPT. PAUL KIMBERLEY told us that these were a sample of what was already being shown to the Army. I sensed a real eagerness to know our opinions; so this, plus a possible proof that the Army Film Unit is not idle, was presumably the reason for this interesting but slightly mysterious function.

AS part of its campaign to secure 100 per cent. organisation of all studio employees, the Film Industry Employees' Council arranged a mass meeting of the Film Artistes' Association last Sunday at the Holborn Hall. Despite filthy weather a large audience attended. The meeting was chaired by George Ridley, M.P., who offered "as a humble backbencher" to represent film artistes' interests in the House, an offer that was warmly applauded. Many new members were obtained by the F.A.A. and plans are being made to deal with the numerous grievances reported at the meeting.

THE meeting, which was called by the three Unions represented in the Film Industry Employees' Council, was composed largely of small-part artistes, and it was easy to gather from conversations how seriously they had been hit by the war. It might easily be estimated that their average age, both men and women, was about 45.

SOUTH WALES intends to have its Cinema Ball this year (barring disaster), and has fixed Wednesday, December 3, as the date at the City Hall, Cardiff. As usual, the Cinematograph Trade Benevolent Fund is the beneficiary, and I have no doubt of its success.

ONLY away a couple of days, and back despite doctor's orders, John Boulting is busy again with his script work on "Thunder Rock," one of the greatest plays of recent years. He again has Leslie Arliss and Anna Reiner, of the "Pastor Hall" team, working with him. He is also signing up many of the unit who were on the same picture.

TWO films with similar titles went into the Empire, Leicester Square, last Friday. "The Feminine Touch" and "The Common Touch." The first-named is one of those snappily made, sophisticated pictures, the perfection of picture-making technique, and, of course, it got a really big hand.

WHAT surprised me, however, was the very good reception which the other picture received. Empire audiences are sometimes regarded as somewhat "snooty," but this John Baxter picture, a trifle low-key with dosshouse scenes and a subject nothing like so intriguing as the Don Ameche-Rosalind Russell film, won through to warm appreciation on its sincere characterisation and pull at the heartstrings.

AT long last, Berlin has admitted the death of Ernst Udet, rumoured killed months ago—some said suicide. Germany is now a little uncertain, as one message states that he was testing a new 'plane, another that he was "experimenting with firearms." He was one of Germany's air aces.

UDET, who was 45 years of age, and was for some time engaged in film work, specialising in stunt aeroplane tricks. He will be best remembered for his striking performance in "The White Hell of Pitz Palu."

HOUSE organs—not the mighty Wurlitzer variety—provide a pleasant way of keeping circuit employees conscious of their oneness with each other. A publication just to hand, the "G.E.M. Bulletin," supplies this need for the Manches theatres, the initials standing for Grantham, Excelsior and Medway Cinemas, Ltd.

CHATTY pars regarding serving members of the staff keep personal interest going and it is pleasing to see that the KINE's own licensed jester "Screencomber," is laid under contribution. How far paper restrictions will limit the activities of happy little ventures such as these remains to be seen.

THE STROLLER.

LABOUR RACKET APPEAL

Kine. New York Cable from Motion Picture Daily

***BIOFF AND BROWNE** are appealing against their sentences of ten and eight years and their fine of $20,000. **Richard Walsh**, New York stage hand, Union head, and Vice-President of I.A.T.S.E., is named U.A. President, succeeding Browne.*

***GROSSES WERE** unaffected during half-hour black-out test throughout Quebec, Canada.*

***C.B.S. AND N.B.C. MUTUAL** are dropping radio reports from Berlin because censorship makes reports valueless.*

***RKO-RADIO** profit for 39 weeks to October 4 is $644,744, and compares with $318,385, the same period previous year.*

***TWENTIETH CENTURY-FOX** profit for 39 weeks to September 27 is $1,549,164. After providing reserve on foreign assets over $3,000,000. The profit compares with previous year same period of a loss of $1,075,611 after similar reserve of $2,000,000.*

***JOHN GRIERSON**, Canadian Film Commissioner, addressing National Board Review in New York, said the industry's strength lies in entertainment provided by vast audience in war time. He said that screen propaganda material must meet normal standard of interest and entertainment.*

***ARBITRATION BOARD** sets budget of $319,000 for next year's operation of Film Tribunals.*

***EFFECTIVE DATE OF** Canada admission price ceiling has been delayed to December 1.*

***WALTER WANGER** is making "Eagle Squadron" in Hollywood instead of London. A deal has been closed to release the picture through Universal.*

Close-Ups

By

Screencomber

RADIO CLOSE-UPS

PROBABLY the most popular of the recent radio "Close Ups" series was the discussion between that well-known film critic, Brian Foster, and the celebrated director, Marshall Purcell, on "Should Film Critics Feed their Pet Giraffes on Cream Cheese?" Purcell put up an excellent case for the film directors, and Foster replied with a spirited defence of the rights of the critic. Here is an extract from the discussion:—

"Good evening, my dear Marshall; a talk of this sort is necessarily restricted."

"And just what do you imply by restricted, my dear Brian?"

"I should have imagined that even the mentality of a film director could grasp that a debate in which cheese is involved must obviously be restricted by the number of cheese coupons possessed by any particular individual, or, if you wish to generalise, then the restriction equally applies to the number of coupons available to any specified number of individuals, qualified, naturally, by the stipulation that all such individuals shall be critics of the motion picture."

"He, he, he! A point to you, I fear, my dear Brian; but does the theory still apply, given certain limitations, such as, for instance, the creature, and by that I, of course, refer to the giraffe and not the critic, affecting a bowler hat, an idiosyncracy it might well adopt even at mealtimes? And perhaps you could advance a theory as to why any one critic should be given the right to damn the work of many hundreds of people engaged on any particular film?"

"It is usually the director who damns the film, my dear Marshall, back on the studio floor, long before the critic ever sees his damned film. Ha, ha, ha!"

"It is not a film trade axiom, my dear Brian, that cheese-paring is synonymous with cheese-making, and from all this welter of filmic theorising and supposition exactly where do we reach the point where the giraffe clearly emerges as something more practical than a domesticated pet, yet less decorative than a series of black and yellow splodges that happen to harmonise with a critic's (let us say Pat Mannock's, as an outstanding example) tie?"

"The production of a piece of cheese, my dear Marshall, is by no means restricted to the cheese-paring sections of the Industry; and as to the constructive uses of the giraffe, what other household pet can be used as a wireless pole, a telegraph pole, or even, if properly insulated, an emergency electric pylon?"

"Come, my dear Brian, surely that's pylon it on a bit—he, he!"

"Not at all, my dear Marshall. Again, it is not beyond the bounds of comprehension that the giraffe, an intelligent enough animal, might even be trained as a camera crane. Surely, in a sound studio, even its inarticulation would be an asset? But here I am trespassing upon technicalities and am perhaps guilty of teaching my grandmother to suck eggs?"

"I take it you are speaking relatively, my dear Brian?—he, he, he!"

"Ha, ha! An excellent yolk, my dear Marshall, and one to you I think."

"And anyhow, my dear Brian, all critics' grandmothers should be smothered at birth."

"A drastic solution, I fear, my dear Marshall, for then there would be no critics."

"Quite, my dear Brian. He, he, he!"

"Oh, cheese it, Marshall. Oh, ho, ho, ho, ho, ha!"

"What necks, Brian? Oh, he, he, he, ha!"

Referee: "Come, gentlemen, aren't we wandering away from the point?"

"Yes, let's wander away for a pint. . . Oh, ho, ho, ho, he, he, he, ha!"

SOLILOQUY

We often wonder why such crudities
Are characteristic of most new ditties.
Film songs taken as a mass
Are almost invariably banal and crass.
If only we'd find some bozzers of worth
Who'd ruthlessly kill their composers at birth.

JOKE DEPARTMENT

WARNER BROS. report that they have insured somebody or other's beard for ten thousand pounds.

We hear that the beard has already had a number of close shaves.

FILM REVIEW

CHEERIEST film of the week must surely be "Hatter's Castle." Among the more rollicking incidents is the death of the heroine's seducer in a train smash, what time she has gone off in a roaring gale to commit suicide. Meanwhile, her father has brought his barmaid girl friend to live at his home, much to the annoyance of his invalid wife, who is dying of cancer.

Not to be outdone, the son commits suicide when he has been caught cheating during his examinations, so father, who has gone broke, gets mad drunk and sets the home and himself on fire. To sum up—an irresponsible frolic of the lighter variety.

The Duchess of Kent attended the world premiere of the British Paramount film, HATTER'S CASTLE, at the Plaza, the proceeds of which were handed to the Benevolent funds of the London Fire Brigade. In the picture the Duchess is seen with Major Jackson of the London Fire Brigade

G.E.M. COMFORTS FUND

An Example to Other Theatres

There are over 25 members of the staff of the Grantham, Excelsior and Medway Cinemas, Ltd., now serving in the Forces, and to keep these lads and lasses supplied with comforts the G.E.M. Comforts Fund has been established with E. L. Manches as president and B. J. Land as chairman.

Parcels are forwarded monthly to the members of the staff by the fund, which is raised by contributions of at least one penny a week from every member of the circuit. This is augmented by the results of dances, sweepstakes, raffles, etc., arranged by the committee, which consists of the managers of the theatres in the circuit and one representative from each theatre.

A bulletin is published monthly, and from the letters received is very much in demand and is appreciated by the serving members. It is a very definite link between them and the present members of the staff.

The Comforts Fund's activities have helped to develop the social side of the circuit and has created a very happy atmosphere of co-operation between the theatres, the staffs of which now join in friendly rivalry in an effort to see who can do most for the fund.

The Work of the B.F.I.

AN EXPLANATORY PAMPHLET

With the aim of making known the wide scope of its activity, the British Film Institute has issued an informative four-page pamphlet, in which its many functions are detailed.

It sets out its direct objectives as (1) the collection of information; (2) the distribution of information; (3) the interpretation of information and (4) advice regarding action to be taken. Its periodicals, "Sight and Sound," and the Monthly Film Bulletin are the main channels of communication between the society and its members.

The Institute regards as one of its most important functions the educational section of the *Bulletin*, which appraises by means of a teachers' committee the value of educational films made for classroom use.

In this connection, the Institute has played a large part in endeavouring to accelerate the development of the film as an aid to education, and is preparing plans for a great extension of this side of the work to meet post-war needs.

The Education Panel is building a list of new films, which should be made as soon as opportunity offers, and studying the proper administrative background which may make for success in the employment of optical aids to education. In order to ensure a continuity of educational films, the Institute is employing its best efforts to persuade producers, even in war time, to keep up a steady supply of educational films. It also suggests the inclusion of film appreciation in the curriculum of schools.

The pamphlet also sets out the work of the National Film Library, and the use made of it by members.

A list of the Institute's publications is inserted in the folder.

CHRISTMAS DAY IN THE WEST

Applications for opening on Christmas Day are to be made in the usual way to the Bristol Licensing Magistrates by officials of the local C.E.A. branch on behalf of exhibitors.

It is probable that some Wiltshire exhibitors will also make an application for opening this year. The decision rests with the General Purposes Committee of the Wilts County Council, which deals with all matters concerning kinema licensing.

POSTER AND PROGRAMME RESTRICTIONS

New Paper Control Order Effect on Publicity

RESTRICTIONS upon the size and number of posters which may be used to advertise any one kinema programme, prohibition of printing of throwaways, and a limitation of the size of show display cards are imposed by a Control of Paper (No. 36) Order, dated November 7, and issued last week. Programmes are limited to 80 square inches, i.e., one quarter sheet.

In order that members of the C.E.A. may be informed regarding the application of the Order to kinemas, the Technical Department of the C.E.A. has issued a circular headed "Important" to all its members.

The circular is as follows:—

Control of Paper (No. 36) Order, 1941. Dated November 7 (which came into force November 12).

This Order is of utmost importance to exhibitors, and the following are the items dealt with therein which particularly affect kinema advertising. It will be noted that the effect of the various prohibitions is that outside advertising, other than newspaper space, is severely restricted. In reading the items it should be noted that "print or make" includes making by handwriting or by any other means, and that "advertising circular" means anything composed of, or containing, paper and distributed in substantial identical form to more than 12 persons for purposes of advertising. Diaries containing not more than eight pages of advertising matter are excluded from the prohibition.

Posters

(*a*) No poster shall exceed 1,200 square inches in area (quad crown).

(*b*) Not more than 10 of these posters may be exhibited which relate to any one programme.

(*c*) Posters must not be affixed within 100 ft. of any other poster advertising the same programme unless each poster is affixed within, or at, any entrance to a kinema. This means that the usual front of house display can be given, but that wall-posting or bill-boards shall be so placed that there is at least 100 ft. between each.

(*d*) Any stock posters that were printed or made before November 12 can be used up.

Circulars, Throwaways, etc.

No advertising circular may be distributed unless printed before November 12, but if any such articles were in existence prior to this date they may be distributed, providing that in any period of three calendar months the aggregate weight does not exceed three-twentieths of the aggregate weight of circulars of the same description in the corresponding three months of the year which ended August 31, 1939.

Show Cards, Café Stationery, etc.

Production of the following articles is included in a long list of prohibitions.

(*a*) Paper serviettes, d'oyleys, table-cloths, festoon decoration, confetti, etc.

It will be noted this section will prohibit the use of any paper decorations such as are sometimes used for display purposes.

(*b*) Show cards are permitted provided the total area of each does not exceed 100 sq. in., but menu cards or bills of fare must not exceed 80 sq. in.

(*c*) Programmes are permitted providing the total area measured on one side of each of these sheets, including any cover, does not exceed 80 sq. in. (*i.e.*, quarto sheet).

(*d*) Compliment slips are totally prohibited, as are drip mats, table mats and other table stationery.

In conclusion, members will realise that this Order has been made necessary by virtue of the limited amount of paper that is available.

The Association had an opportunity of discussing with the Ministry of Supply a proposed prohibition upon the manufacture or use of machine-glazed paper, which is that used for poster printing, and if this proposal had been carried into effect it would have meant the entire disappearance of wall posters.

Labour Party Urges Sunday Kinemas

The Executive Committee of the Bishop's Stortford, Herts, Labour Party has passed a resolution endorsing the suggestion of the Trades Council of the town that Sunday kinema shows be made available to the public during the winter months.

As Sunday is the one day which affords the possibility of amusement to war workers, the Executive Committee stated that it believed the innovation would be a real contribution to the war effort, and was, therefore, making due representation to the local council.

OLDHAM CHARITY SCALE FOR S.O.

Terms on which Oldham kinemas will be allowed to open on Sundays fix the charity contributions on the following scale:—

For each Sunday opening of the kinema: Kinemas with a seating capacity of less than 750, 15s.; more than 750 and not exceeding 1,000, £1; more than 1,000, £1 10s.

The Watch Committee has stipulated that no person shall be employed on the premises who has been employed on each of the six previous days either by that employer in any occupation or by any other employer in connection with similar entertainments.

In connection with Cinema Day effort Birmingham and Midland exhibitors have already forwarded sums totalling nearly £200 to the hon. treasurer of the Birmingham and Midland Benevolent Fund.

ARMY FILMS FOR TRAINING

Demonstration of War Office Product

THE wide scope of the film in the training of the modern Army—also of civil defence personnel—was indicated last week at a demonstration of representative films sponsored by the Directorate of Army Kinematography

Fifty training films, representing a quarter of a million feet of negative, have already been completed, and the schedule comprises the current production of a similar number with a further fifteen thousand feet of negative being ready by the end of the year.

The demonstration which was given at the Curzon Cinema was attended by Paul Kimberley, O.B.E., Director of Army Kinematography, and Lt.-Col. Walter Elliott, who explained the scheme to those present and replied to questions.

One point which impressed the audience was the great advancement displayed in the technical qualities of the three latest Army instructional films, which were given their first Press showing.

First screened was a "universal" film (universal being a term used to describe Army films with a wide scope, differing from specific technical subjects teaching construction or working of any arms or device), dealing with unexploded bombs, tersely titled "U.X.B." This was followed by a technical film, "25-pdr. Gun," and finally "Booby Traps."

More to Come

According to Kimberley, 50 new sound films, totalling 250,000 ft., dealing with the most modern methods of warfare have recently been completed, and the Army is using this method of teaching difficult subjects to an ever-increasing extent.

A further 50 subjects are in production, many of which will be ready within the next two or three months. A large library of subjects are available at the War Office, running into many thousands of feet of film. There is, however, a high percentage of wastage, as films have to be scrapped as new methods of warfare are devised. So far more than 100 films are in process of replacement. Further production is subject to official training requirements.

Technicians' Culture

The main interest to the film technician was in the undoubted improvement in the production qualities of the films screened over previous subjects; this was particularly so in the case of the "U.X.B." film, a 6-reeler, of which four were shown.

This dealt with many aspects of U.X.B.'s that have previously been shrouded in mystery. Produced with great lucidity and with a leavening of humour, and possessing a surprise climax in the form of an actual German air raid on London, it will be shown to Civil Defence and Home Guards in addition to Army personnel.

The treatment of the "25-pdr. Gun"—which is eleven reels in length, and of which only one part was then shown—was not so satisfactory chiefly owing to the incorporation of "montage" effects, which, in addition to being tedious, obscured the lesson to be taught. Training films, above all, should be a model of clarity, and are not to be regarded by the director or cameraman as a field for technical cleverness. A word of praise, however, is due to the shots in which the explanation was conveyed by diagram. These were models of simplicity.

"Booby Traps" was practically a slapstick comedy, and every type of film device was incorporated. In one part, when the characters spoke in German, overprinted dialogue in English was used with great effect.

All the films are available in both 35-mm. and 16-mm versions, and copies are sent overseas as well as around the units in training at home. Mobile projection equipment is being used increasingly for camps and also for providing general entertainment to troops in remote parts of the war zone and home defence. A considerable number of A.T.S. girls are now training as projectionists to man the mobile units.

The War Office film unit was formed in August, 1940, and was later expanded into the Directorate of Army Kinematography, with Paul Kimberley in charge. While the films in themselves are definite training subjects, they form only part of each lecture to the Army units.

HOLLYWOOD GAOLS EXTORTIONERS

William Bioff, business agent, and George Browne, president of the Theatrical Employees' Union, were, in Hollywood, sentenced to ten and eight years' imprisonment respectively for extorting £137,500 from four leading film companies under threat of calling strikes.

They were also each fined £5,000.

Hartley Cinemas, Barrowford, have sent a donation of £12 15s. to the Ambulance Association.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 20, AND WED., NOV. 26

Thursday

Broadway Ahead (*Columbia*)

Phoenix Theatre. 10.30 a.m.

Cast: Ruby Keeler, Ozzie Nelson and his Band, Harriet Hilliard, Gordon Oliver, Don Beddoe, Charles Judels, Kathleen Howard, Byron Foulgar, George Lessey, Frank Gaby, Leo Watson, and the Four Spirits of Rhythm. **Director:** Edward Dmytryk.

Ozzie Nelson and his band are featured in a night club situated close to Lambeth College; Miss Keeler, tap-dancing favourite of the students, is the stellar attraction. Everything is going along very well until a vindictive dowager shuts down their night spot because it violates an old law forbidding the operation of such places within five miles of the school. However, coming to the rescue of the stranded band and their star, Harriet Hilliard, daughter of the school's president, moves them in to the school gymnasium, where the players employ the radio to attract attention—and students—to the school. However, a complication arises when Harriet falls for the band leader, and Miss Keeler is left out in the cold.

Seven tuneful new hit songs highlight the new musical, which include "Tap Happy," "Beat It Out," "Here We Go Again," and "Zig me Baby with a Gentle Zag." Ozzie Nelson, Ruby Keeler and Harriet Hilliard give grand performances in this melody-filled story of a night club that went to college, and excellent support is given by the remainder of the talented cast.

Broadway Limited (*United Artists*)

London Pavilion. 2.30 p.m.

Cast: Victor McLaglen, Dennis O'Keefe, Marjorie Woodworth, Patsy Kelly, Zazu Pitts, Leonid Kinskey, George E. Stone. **Director:** Gordon Douglas.

Hal Roach has discovered fresh sources of laughter in a baby kidnapping plot that threatens the most terrible consequences.

The trouble starts in the excitable brain of Ivanski, who, deciding that "oomph" is not enough, pushes a baby on to his unfortunate star to give her a more enduring, fundamental appeal.

The first complication is the unexpected presence on the train that is carrying the triumphant party to New York of a Dr. Harry North, former flame of April's and one by no means extinguished. Ivanski has to take notice of that, and he does so in a manner which he hopes will kill that romance for ever. Added to his trials is the person of Myra Pottle, April Tremaine fan, who has been hired by a newspaper to write about her trip with the Hollywood celebrities.

Climaxing their distress is the discovery that a millionaire baby has actually been kidnapped, that the pursuit is on, and that "their baby" bears an agonisingly close resemblance to it.

With extreme cleverness the film uses the luxurious Broadway Express to multiply the hilarious situations. The baby stunt develops with accelerating pace into the kidnapping turmoil, and roars finally into a side-splitting conclusion with a delicious surprise for its gay and happy ending.

Friday

Tillie the Toiler (*Columbia*)

Own Theatre. 10.30 a.m. and 2.15 p.m.

Cast: Kay Harris, William Tracy, George Watts, Daphne Pollard, Jack Arnold, Marjorie Reynolds, Bennie Bartlett, Stanley Brown, Ernest Truex, Franklin Pangborn, Sylvia Field, Edward Gardon, Harry Tyler. **Director:** Sidney Salkow.

"Tillie the Toiler" is the first of a series bringing to the screen the comic strip heroine created by Russ Westover, and published in papers throughout the country. Faithfully following the strip in every detail, Tillie herself is portrayed as a likeable young woman, attractive, neither too intelligent nor too dumb; a stenographer in a dress house, whose admirers include Mac her shy, faithful boy-friend, portrayed by William Tracy, Wally Whipple, his egoistical rival, whose character is brought to the screen by Jack Arnold, and Sam Brown, playing the part of the "smoothie," whose "line" turns Tillie starry-eyed when in his presence, Tillie's misadventures in business result not only in almost completely wrecking the business, but they lead eventually and laughably to a triumphant conclusion, to the relief of Tillie's sorely-tried boss, Mr. Simkins.

Paramount Shorts

Private Theatre. 11 a.m.

Paramount will screen a selection of their new short features, including a circular conducted tour of Hollywood in "Hedda Hopper's Hollywood," in which the well-known socialite and actress takes film-goers on the round of the day and night haunts of the famous ones of screenland.

A new British two-reeler is "Barging Along," from B. and S. productions; "On the Spot" and "Vitamin Hay" are new colour cartoons.

"Copy Cat" and "Twinkletoes, Where He Goes Nobody Knows" are new subjects in the "Animated Antics" series.

The latest adventure of "Popeye" is "Child Psykolojiky" and "Gabby" is featured in "Gabby Goes Fishing."

"Snow Dogs" is a new sport subject.

Monday

The Richest Man in Town (*Columbia*)

Own Theatre. 10.30 a.m. and 2.15 p.m.

Cast: Frank Craven, Edgar Buchanan, Eileen O'Hearn, Roger Pryor, Tom Dugan, George McKay, Jimmy Dodd, Jan Duggan, John Tyrrel, Harry Tyler, Will Wright, Joel Franklin. **Director:** Charles Barton.

A story that comes straight from the heart, a story of plain, ordinary, every-day folks of a small town community, tells of life in a small town where the daily battles between Edgar Buchanan, editor of the local paper, and Frank Craven, wealthy banker, furnish the only excitement for the peaceful community. In reality really good friends, the two men have been friendly enemies for almost fifty years.

The monotony of their existence, however, is broken, with the arrival of Roger Pryor, a city slicker, who comes to the town with the intention of getting the folks to promote a phoney summer theatre. He plans to get the locals to buy the stock in the company, and then disappear with the money. Craven, always a crafty investor, refuses to believe that Pryor can actually put on a show without talent, and bitterly berates Buchanan for endorsing the plan on his paper. Pryor goes ahead with his scheme, and leaves the town with the money, only to realise that he has fallen in love with Eileen O'Hearn, Buchanan's lovely daughter, and in an exciting climax, returns to face the wrath of an aroused town, to take whatever awaits him.

Great Guns (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m

Cast: Stan Laurel and Oliver Hardy, Sheila Ryan, Dick Nelson, Edmund MacDonald. **Director:** Montague Banks.

The ace team of comedians, Stan Laurel and Oliver Hardy, make a first-rate screen come-back in "Great Guns," their first film in more than a year, and now considered to be the funniest they have ever made; said to be packed with laughs from start to finish.

The two comedians enlist in the army to look after millionaire Dick Nelson when he joins up, so that they can take care of him. But Dick is a surprisingly self-sufficient young man, finds romance with pretty Sheila Ryan, who runs a store on the post; the boys think that she is after Dick's money and try to break up the romance. When she proves it is Dick she really wants and not his money they approve of her.

Stan and Ollie have their troubles with tough sergeant Edmund MacDonald, and how they first mess up the manœuvres and then finally straighten everything out makes for one of the most hilarious climaxes ever filmed.

H. F. Maltby and Jean Colin in BOB'S YOUR UNCLE, starring Albert Modley, which Butcher is Trade showing on Tuesday afternoon

Victor McLaglen and Marjorie Woodworth in a scene from the Hal Roach production BROADWAY LIMITED, which United Artists will Trade show at the London Pavilion on Thursday, at 2.30 p.m.

Unexpected Uncle (*RKO-Radio*)

Cambridge Theatre 2.30 p.m.

Cast: Charles Coburn, Anne Shirley, James Craig, Renee Hall, Russell Gleason, Astrid Allwyn and Ernest Truex. **Director:** Peter Godfrey.

Three of Hollywood's most popular players, Charles Coburn, Anne Shirley and James Craig are teamed in "Unexpected Uncle," an hilarious romantic comedy.

Coburn, who lives by his wits, befriends Anne Shirley, a pretty shop assistant, when she is dismissed from her job. Their friendhip grows and soon the old man takes a hand in shaping the girl's romance with James Craig, a wealthy young man about town—this despite the schemings of Craig's social climbing sister.

Various and entertaining complications come about, but the wisdom of Coburn overcomes all opposition, and the story is brought to a delightful conclusion.

Tuesday

Belle Starr (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Randolph Scott, Gene Tierney, Dana Andrews, John Shepperd, Elizabeth Patterson, Chill Wills, Louise Beavers. **Director:** Irving Cummings.

Film opens in Belle's home in Carthage, Missouri, at the close of the Civil War, and shows the events that turned this sheltered but headstrong girl, passionately devoted to the cause of the South, into a daring desperado. Seeing her father killed by renegades in the uniform of Federal soldiers and the stately old family mansion burned to the ground, her hatred of the Yankees grows so intense that she turns away from Dana Andrews, a young Federal officer who loves her, and falls instead for Randolph Scott, whom she marries. She joins up with Scott's outlaw band, and the Starr outfit, led by Sam and Belle, becomes the scourge of the countryside. They rob banks and trains and make their name a by-word. The Government puts a huge price on their heads, but the Starrs become bolder and bolder as their numbers swell, until all sorts of renegades rally under their banner.

It is the activities of one of their gang which turn the group into just another gang of outlaws.

Belle is still determined she is fighting for a great cause, and it is not until her own brother is shot and killed that she is brought to the brutal realisation that the band is fighting no cause, but is merely a disorderly gang of desperadoes. Belle goes to give herself up, but learning of a trap that is laid for Starr, she rushes to warn him; and the film is climaxed against unexpected and breathtaking developments.

Bob's Your Uncle (*Butcher*)

Cambridge Theatre. 2.30 p.m.

Cast: Albert Modley, George Bolton, H. F. Maltby, Jean Colin, Wally Patch, The Albertas and "Pym's Navy." **Director:** Oswald Mitchell.

A new fun team makes its screen début in "Bob's Your Uncle" in the person of Albert Modley, popular Yorkshire comedian, and George Bolton, famous in variety, revue and pantomime.

Albert and George are companion shopkeepers, the former also officiating as the local stationmaster and porter; they join the Home Guard, where their antics and misadventures arising from Albert's unfortunate capacity for muddlings provide riotously funny comedy.

As Home Guardsman, Modley comes into emotional contact with burly H. F. Maltby as his Commander, Major Diehard, whose daughter (Jean Colin) he is courting. Invasion exercises provide the scenic highlight of a battle for a village post-office, during which Modley and Bolton adopt a number of astonishing disguises to deceive the defenders and particularly Wally Patch, the sergeant. Wally also fails to suspect the pair as schoolboys in Eton suits or in the skin of a property cow.

Incidents of this description label the film as a screaming farce, but its main purpose of winning laughter is suspended at the finale in favour of a musical and choral rendering, with spectacular effects incorporating a mammoth tank, of a new "V" for Victory song by Horatio Nicholls. Director Mitchell also introduces the personalia of three famous variety combinations—Albert Modley's Road Show, the fine old circus family The Albertas, and the trampolin speciality of Pym's Navy.

Wednesday

Freshman Year (*G.F.D.*)

G.F.D. Private Theatre. 10.30 a.m.

Cast: Dixie Dunbar, William Lundigan, Constance Moore, Ernest Truex, Stanley Hughes, Frank Melton, Tommy Wonder, the Diamond Brothers, the Lucky Seven and the Murtah Sisters. **Director:** Frank McDonald.

"Freshman Year" is a carefree entertainment set in a typical American co-ed college. Three undergraduates have a brain-wave (they think) when they start an insurance scheme whereby all those entering examinations can be safeguarded against a second exam.-fee if they are ploughed in the first and have to sit again.

Unfortunately, however, the college newspaper prints an attack on the Principal, accusing him of being old-fashioned, and setting the same exam. papers for twenty years running. Stung by this, the worthy Head sees to it that the next lot of papers are well and truly stiff, with the result nobody passes, and the "insurance concern" cannot pay out. To get over this financial difficulty the shareholders present a big show, which goes over with a bang, after struggling against initial coldness on the part of the audience—they have been invited on a come-in-free-pay-as-you-go-out-if-you-like-it basis.

Moon Over Her Shoulder (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Lynn Bari, John Sutton, Dan Dailey, Jun., Alan Mowbray, Leonard Carey. **Director:** Alfred Werker.

One of the most unusual situations ever filmed arise in this new comedy.

John Sutton has gained prominence as an authority on marriage problems, but neglects his wife, Lynn Bari, in favour of his business interests. She does her best to get him to pay her more attention, but he

Continued on page 7

All aboard for a Streamlined Joy-ride!

Hal Roach presents

BROADWAY LIMITED

UNITED ARTISTS

Paramount Pictures

Paramount

British Productions Now Proudly Present

A. J. CRONIN'S best-seller...

HATTE
CAST

Robert
Debor
Emlyn
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ENID S
BEATRIC

ROBERT NEWTON
as James Brodie-the 'Hatter' - dominating! terrific!

DEBORAH KERR
as Mary - the emotional experience of a lifetime!

EMLYN WILLIAMS
as Dennis, a great part for a great actor

JAMES MASON
as Dr. Renwick

The DADDY of the CRITICS
(Selon Margrave, DAILY MAIL)
says
"ONE OF THE BEST FILMS EVER MADE ANYWHERE."

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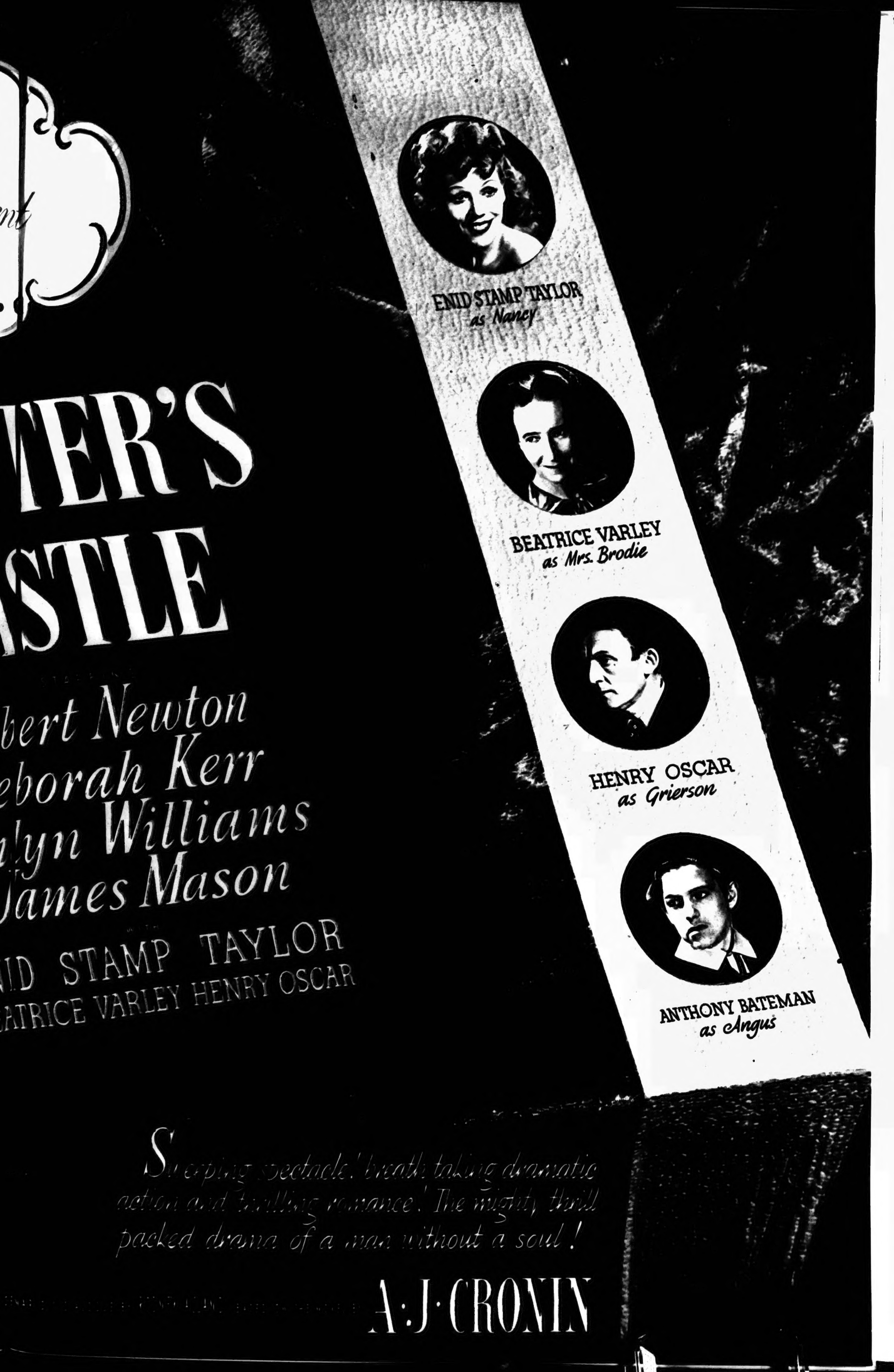
ENID STAMP TAYLOR
as Nancy
BEATRICE VARLEY
as Mrs. Brodie
HENRY OSCAR
as Grierson
ANTHONY BATEMAN
as Angus
WER'S
STLE
bert Newton
eborah Kerr
lyn Williams
James Mason
ID STAMP TAYLOR
ATRICE VARLEY HENRY OSCAR
Sweeping spectacle! breath taking dramatic action and thrilling romance! The mighty thrill packed drama of a man without a soul!
A·J·CRONIN

The Week in Scotland

WOUNDED SAILORS AT CLUB LUNCH

Fair Play Demand for Scotland on Screen

LARGE ATTENDANCE

WOUNDED sailors from a neighbouring hospital were the guests last week of the Glasgow Cinema Club a war-time rule of which is to entertain every month representatives of the Services, C. W. Beveridge, the president, who was in the chair, also had the opportunity of welcoming two members of the Trade who are doing their bit.

On Friday, November 14, the usual Cinema Club monthly luncheon attracted an attendance of nearly 70 members and friends. After lunch C. W. Beveridge, president, welcomed the day's guests, Jack Radcliffe, the well-known Scottish comedian; Oscar Rabin and Harry Davis, and Eddie Palmer (principals of Oscar Rabin's band), and an old friend in Charlie Kemble, Scotch comedian.

Boys in Blue

A hearty welcome was also given to a party of wounded "boys in blue" from Stobhill Military Hospital, a gesture which the president remarked would be repeated at each luncheon—the secretary having already arranged for a member or members to act as hosts. After luncheon the "boys" would be entertained to the pictures, have tea, before being taken back to the hospital.

He particularly thanked Mrs. Grove for her interest and enthusiasm in looking after the "boys." A welcome was also extended to two members "on leave," Roy Graham, late manager of Ascot Kinema, who is now wireless operator in the Merchant Navy, and John Boyd, now R.A.F., and formerly well known "on the road" for M-G-M.

"Big Money in Films"

Mr. Radcliffe in reply, said he was delighted to accept the luncheon invitation—at one time the stage people (in his opinion) did not particularly like the screen, but now it was different—the films paid big money, and that meant something to a Scotsman. He thought that when all this trouble was over, Scotland and the Scots should get a better chance in films than they had done.

Oscar Rabin and Harry Davis expressed their delight, and hoped to be asked back again. They liked Glasgow, in fact they both agreed it was the finest city for business in the country these days.

Eddie Palmer gave a marvellous rendering of a piano solo, and Charlie Kemble entertained the company with an up-to-date version of his locally famous "extempore" song—Harry Davis, with Eddie Palmer at the piano. This led to a few minutes of community singing, and after some new applications for membership had been read, E. H. A. Bostock very fittingly expressed the club's thanks to the guests. The president intimated that the next luncheon, on Friday, December 12, would be "Ladies' Day," and that already the Ladies' Committee had several surprises in store. He appealed to the members to note the date, and bring out another record attendance.

G.-B. GLASGOW COURSE FOR WOMEN OPERATORS

A.B.C. Manager Believed Prisoner of War

Gaumont-British in Glasgow has started a 16-days' course for women projectionists with a view to the trainees replacing operators in the G.-B. Scottish theatres. Mr. Hamilton, of the G.-B. Capitol staff, is acting as instructor, and at the Florida kinema, King's Park, Glasgow, every day several women are learning the practical work of film projectionist. One young lady, having gone through the class, is now taking an active part in the operating box at the Florida during the performances. Others when passed out are now engaged in G.-B. city and suburban kinemas.

Paramount Shows

Awe Gibson, who has now taken over as Paramount Film Service Scottish manager, has arranged his Glasgow Trade show date of "New York Town" for Tuesday, November 25, in the Paramount Theatre, at 10.45 a.m. Bobbie Booth also hands in the information that the first Columbia George Formby production, "South American George," will be shown to Scottish exhibitors in the Regal, Souchiehall Street, on Wednesday, December 3, at 10.45 a.m.

Missing Manager Believed P.o.W.

Sergt. Willie Massey, who previous to joining the R.A.F. was a prominent A.B.C. manager in Scotland, in Glasgow and Edinburgh, was posted missing after the last big raid on Germany. Word has now been received that he is believed to be a prisoner of war. This is good news to his many friends, and particularly to his mother.

Russia's Thanks to Stirling Kinema

Robt. McIntyre, manager of the Regal, Stirling, has received a letter from M. Maisky, Soviet Ambassador to Britain, acknowledging receipt of a poem written by Mr. McIntyre in praise of the Russians' courageous stand against the Nazis. Copies of the verses were printed and sold in the kinema in aid of the Scottish A.B.C. appeal for funds for the Russian Red Cross, to which Stirling contributed over £330.

Manager Weds

Last week in St. Luke's Episcopal Church, Dundee, John B. Russell, manager of Odeon Picture House, Dundee, was married to a local lady, Miss Winifred R. Philips. The bridegroom and the bride's father were in Highland dress.

SCOTS PROJECTIONIST'S SUDDEN DEATH

Died in Aberdeen Playhouse

Jack Lightfoot, 141, Victoria Road, Aberdeen, chief operator at the Belmont kinema, Aberdeen, died suddenly last week. He was taken ill in Union Street on Friday morning last, and went into the Playhouse Cinema, where he collapsed and died.

Mr. Lightfoot's tragic death at the early age of 32 years is deeply deplored in kinema trade circles in Aberdeen.

He had been connected with the Industry for about 17 years. For a time he was at Buckhaven, Fife, but came to Aberdeen a number of years ago. Before going to the Belmont kinema about five years ago, he was employed at the Palace kinema.

Of a quiet and unassuming nature, Mr. Lightfoot was a very popular member of the staff of the Belmont kinema, and was also held in high regard throughout kinema Trade circles in the city.

He was a very keen amateur photographer and was a member of the Aberdeen Amateur Photographic Society.

Mr. Lightfoot was unmarried.

"49TH PARALLEL"

1,103 ft. Does Not Rank for Quota

General Film Distributors point out to exhibitors that although the registered length of "49th Parallel" is 9,934 ft., the actual length is 11,037 ft.—running time, 123 minutes—13 reels.

There is, therefore, a difference of 1,103 ft., which does not rank for Quota purposes.

The C.E.A. has been informed of this important point, but exhibitors are asked to take due notice of the different lengths themselves.

Hull Watch Committee has approved plans for a projector room and re-winding room at the New Theatre.

"IT STARTED WITH EVE"

Deanna Durbin, Charles Laughton and Clara Blandick in the G.F.D. offering, which is reviewed on page 20

Work Suspended on Aberdeen's New Kinema

GRANITE BUILDING LEFT UNROOFED

Work has now been suspended on Aberdeen's new super-kinema, which was being erected in the Shiprow.

In spite of the restrictions placed on building as a result of the war, the work of erection was continued until a few days ago, when it was abandoned on the completion of the outer walls.

Although it is now unlikely that the kinema will be completed until after the war, so much has been done that it should not take long to finish it once hostilites have ceased and material becomes more plentiful.

As it stands at present, there remains practically only the roof and the interior to complete.

The new kinema is built entirely of Aberdeen granite. It is an imposing building and its beauty of design has already been much commented upon. When finally completed, the new kinema will be one of the finest in the Granite City.

FREE PASSES AND ADVERTISING

Summons Dismissed Against Contractor

Charges of false pretences in connection with the supply of theatre programmes of the Royalty Theatre, Chester, were preferred against an advertising contractor of Ilford, Essex, at Chester City Police Court last week.

Jack Persich, manager of the Royalty, said the defendant offered to supply 50 "advertising boxes" to be placed in prominent positions in the town, and also offered to supply witness with 2,000 monthly "attraction lists" to be placed in the boxes.

In return, accused asked for about 50 passes for the 2s. seats, but witness would not agree to this. The number of passes was reduced to 30 available for 1s. seats. Each exhibitor of a box was to receive a free pass for a 1s. seat for 12 months. Witness was surprised to find accused was collecting fees in advance from the exhibitors of the boxes.

Another witness said he paid defendant £2 2s. and was promised two complimentary theatre passes for two 2s. seats weekly for 52 weeks. He would have to exhibit an advertising box. Without the complimentary seats he would not consider the scheme.

Defence was that none of the three shopkeepers approached had seen the theatre contract, nor knew whether accused had any authority to issue the passes. All that accused had done was to fail to carry out a promise to do something in the future.

Summonses were dismissed.

A scene from MOON OVER HER SHOULDER (20th Century-Fox) which will be Trade shown on Wednesday, November 26, at 10.30 a.m. and 2.30 p.m., at the Century Theatre. Lynn Bari and John Sutton are co-starred

"A TOMMY IN THE U.S.A."

JOHN SUTTON TO STAR

"A Tommy in the U.S.A." is planned as the first starring vehicle for John Sutton. Twentieth-Fox production chief, Darryl Zanuck, has decided to groom this handsome and able actor for stardom, in view of his fine performance in "A Yank in the R.A.F.," recently Trade shown in this country, and enthusiastically received by exhibitors everywhere.

Laurence Stallings, famous World War 1 and Italo-Ethiopian war correspondent and former Movietone News editor, is writing the screen play for "A Tommy in the U.S.A." Stallings authored "What Price Glory," "The Big Parade" and other outstanding box-office hits of screen and stage.

M-G-M Change Their Telephone Number

Metro-Goldwyn-Mayer announce that from December 1 next the telephone number of their head office at Scotsbridge Mill, Rickmansworth, will be changed from Rickmansworth 3561 to Rickmansworth 3661.

YOUTHFUL SEAT-SLASHERS

Bound Over at Bury

Senseless slashing of seats in two Bury kinemas was alleged against two schoolboys of 11 and 13 at Bury Juvenile Court on November 14, who were also charged with stealing £47 10s. from the box-office of another kinema.

Another boy said in one kinema the boys showed him two big knives, and he saw them moving from seat to seat cutting the upholstery and tearing the padding. A row of seats had to be replaced.

At another kinema they ripped up the feet of the seats from the floor.

With the money they stole the boys went to Belle Vue.

The offenders were bound over.

GANGSTER FILMS EFFECT ON JUVENILES

Gangster films and gangster literature are bad influences on the juvenile mind, according to Councillor James Garrett, chairman of South Shields Education Committee. "There is no doubt," he said, "that juvenile crime has gone up by leaps and bounds. The children are being led along the wrong path through influences over which we have no control."

PLEA FOR NEW SYSTEM OF FILM MARKINGS

Commercial Quality as Box-Office Value

A MODIFICATION of the procedure adopted in regard to film markings was proposed by T. S. Dawson at the last meeting of the General Council. He moved the following resolution which, after discussion, was referred to the General Purposes Committee:—

"In view of the importance attached to film reports and marks by exhibitors a new system should be considered which will allow of greater differentiation between the markings awarded to films of varying commercial value."

Speaking in support of the resolution which was ultimately referred to the consideration of the General Purposes Committee,

Mr. DAWSON said: "I have no desire to offer criticism of the work carried out by the viewers on behalf of the association, I think it is excellently done, most impartial and very satisfactory, but I do feel that the present system rather hampers the viewers. The fact that I am indebted to the General Secretary for some of the information I am using in my remarks will satisfy you that there is no intention of that sort of criticism.

"Rentals are rising and Film Report markings are used as strong selling points, which makes it seem necessary to review those markings. The maximum marks are 12, and possibly it is not generally known how those 12 marks are divided. They are divided in the proportion of two each for story, sound, photography, settings, acting, and appeal.

Commercial Value

"In framing my notice of motion I deliberately used the term 'commercial value,' because that is the only value with which we are vitally concerned. At this stage of development we can reasonably expect that in any picture offered by a major renter at a high percentage the photography should be reasonably near perfection, the sound certainly should be, but the viewer is hampered by the fact that he is only permitted on the present system two marks for appeal value on an equal level with sound. Surely appeal is the main thing. Do not let photography and sound count as merit in a picture.

A Different Approach

"In one recent issue eight films were reviewed, and between the highest and lowest markings there was only half a mark difference.

"Reading the reports it is very obvious that the viewers rated those films in a widely different manner; the highest was, in the viewers' opinion, a good film; the lowest grade a very poor one. Yet the viewer is not permitted to differentiate by more than half a mark.

"A film was shown recently called 'When Ladies Meet,' which featured Greer Garson, Joan Crawford, Herbert Marshall, and Robert Taylor, the feminine appeal of which was obvious. Another film viewed more or less at the same time, 'Private Nurse,' of which the only star mentioned was Brenda Joyce, was given only half a mark lower than 'When Ladies Meet.'

Caveat Emptor

"During the whole of this year I think the highest marking was 9½ marks, which I consider is high enough, but the lowest marking is 7, which is much more than 50 per cent. of 12. It is not likely to be seriously contended that every picture viewed this year is more than 50 per cent. of perfection.

"A system should be devised by which the commercially poor picture should be lightly marked.

"We do not depend on advertisers or anything else, and we should be as impartial as the viewers certainly are in the report. When an exhibitor books a picture he has one and sometimes two high-powered salesmen at his side; he cannot see every picture and must be guided primarily by the Film Report markings.

"The matter is too vital to dispose of at this meeting, but I hope to hear it fully discussed, and propose that it be then passed to the appropriate committee for report back to this General Council."

Film Reports Vital

H. NEWBOULD, in seconding Mr. Dawson's motion, said exhibitors could not attend all the Trade shows, and Film Reports were therefore vital, but he cited a case where through going on markings an exhibitor felt the association had let him down badly. He had booked highly marked films, possibly at as much as 35 per cent., and had lost money on them.

C. H. WHINCUP favoured marks being abolished because they bore no relation at any time at any kinema to the commercial of a particular film. On the whole he found the reports very helpful—that was to say the text of the reports—but when it came to marking it was trying to analyse the ingredients of the films like a piece of steel and was not any guide to the entertainment the public found in a film.

Secondly, if it was tried to get away from an analysis of these ingredients and to give a marking on the box-office value how could one give a marking that was applicable to the majority, or even a small minority of kinemas throughout the country?

A Bargain Counter

It would be necessary to give different markings for different grades of kinemas, and that, he was afraid, would be useless. The only other system where markings might be of value was in the effect upon the renters. Some exhibitors thought this was useless, yet they liked to present a bad marking for booking purposes, but that was counterbalanced by the way the renter tried to use it to get a good rental if the marking was high.

Markings Vital

Mr. CLOW, in agreeing with Mr. Dawson, said it was well known in his area that film travellers hawked the C.E.A. markings. He had brought up the matter of flat rates being disposed of in favour of percentages which had really started the present discussion.

In every case in his area where films had been refused at flat rates the reason given was C.E.A. markings. The whole matter was connected up with film rentals. He mentioned the film "Second Chorus," which had been given eight marks and which had flopped in Lincolnshire. In supporting Mr. Dawson he felt the association ought to consider a different kind of marking from the present one.

Mr. WHITTELL said that neither book reviewers nor theatrical reviewers used marks, they left their reviews to the intelligence of their readers.

Mr. POLLARD said he, too, had raised the matter before he had quoted the film "Second Chorus," and he felt the time had come for the officers to take some action.

The PRESIDENT (S. K. Lewis) said that the appropriate committee to deal with the matter was the General Purposes Committee to which he proposed to refer it.

Mr. DAWSON consented to this course and the matter was agreed.

A scene from the Ealing production BLACKSHEEP OF WHITEHALL (U.A.) reviewed in this issue. Will Hay is starred with John Mills

C.E.A. Representation on War Office Film Committee

LINCOLNSHIRE BRANCH FORMED

REPRESENTATIVES of the C.E.A. have been appointed to the War Office Kinematograph Committee, it was reported at last week's meeting of the General Council, which also approved the formation of a Lincolnshire Branch. The loyalty of members whose attitude had contributed to the success of the curfew representations was commended by the President, Col. S. K. Lewis.

The President stated that an invitation had been received from the War Office asking the C.E.A. to appoint three representatives, in addition to the General Secretary, to the War Office Kinematograph Committee which would meet under the chairmanship of Mr. Kimberley, Director of Army Kinematography.

The President explained that, as he understood the situation, this committee would supersede the one previously constituted under the chairmanship of Lord Croft, the C.E.A.'s representatives on which had been Coun. H. P. E. Mears, E. J. Hinge and himself.

On the proposal of F. W. Morrison, seconded by J. Pollard, supported by A. S. Moss, it was agreed that these three representatives be nominated to the new joint committee.

Lincolnshire Branch

The formal application for the formation of a Lincolnshire branch, reported in last week's issue, had been sent to the General Secretary and was in order. Both the Hull and District branch as well as the Notts and Derby branch had agreed to the transfer of a certain number from their respective branches to the new branch.

C. CLOW said that the reason for this application was largely due to the difficulties of travel. As everybody knew, the River Humber was one of the most dangerous in the country at all times owing to fog and with the added war time conditions the normally bad travelling was even worse.

Lincolnshire was the second largest county in the country and it had been felt for some time that it should have a branch of its own. Attempts had been made to form one before, but it was considered that now the time was ripe, and with the support of the other two branches mentioned and certain members from the Central branch it was now proposed to apply.

Mr. Pollard and Mr. Prior endorsed the approval of the Notts and Derby branch, and it was stated that no objection would come from Hull.

The application was duly agreed.

"Curfew" Discussions

The report on the "curfew" discussions, which had been circulated, was received and adopted.

The President said that before they closed this matter he felt the General Council should send a vote of thanks to the Prime Minister, Minister of Home Security, Mr. Mabane, M.P., Col. Llewellin and Brendan Bracken for their very welcome co-operation and assistance in this connection. They were understanding; they did their best to see the point of view of the C.E.A.; they acted quickly and the announcement made in the House of Commons on the Thursday following the deputation showed how quickly they had moved and realised the value of our arguments. When the Government, which was heavily engaged with war matters, could go into this so quickly and relieve exhibitors' minds, the gratitude and thanks of the Association should be sent to the Ministers concerned.

Ald. G. W. A. WRIGHT seconded the proposal, which was agreed unanimously.

J. M. CANNON proposed that a vote of thanks be passed to the Birmingham branch for bringing the matter to light at once before it had gone too far, and this suggestion was agreed.

General satisfaction was expressed by delegates for the very satisfactory termination to the discussions.

B.B.C. Film Criticism

K. A. NYMAN drew attention to recent B.B.C. film criticism which he considered to be of a random and irresponsible nature. He quoted as examples broadcast criticisms which he had heard on the films "Night of 16th January" and "Life Begins for Andy Hardy" as typical. He reminded the General Council that a similar occasion had arisen some few years before which had been dealt with by representations to the B.B.C. and which had resulted in a long immunity from such criticisms.

It was agreed that the B.B.C. be approached on the matter without delay.

Ministry of Food

It was reported that Lord Woolton, Minister of Food, had thanked members for their assistance in the exhibition of messages to the public. The scheme was being carried out to a degree he had hardly anticipated, having now reached the 2,000 mark. The Ministry had further requested that exhibitors would, during November, show a small bill in their foyers, which would contain particulars of some alterations in rationing procedure and to which attention would be drawn by means of slides.

No objection was raised to the showing of such a bill.

The thanks of the Ministry of Food were noted with appreciation.

Next Meeting

In reference to the place and date of next meeting it was agreed that it be held in London on December 10.

G. H. SCARBOROUGH suggested that the General Council should be invited to meet in Leicester in January, Leicester being in the President's territory, it was felt that this would be a suitable venue before his term of office ended.

This invitation was accepted.

Coupons for Uniforms

NO CONCESSION FOR KINEMA STAFFS

The Board of Trade recently issued details of a clothes rationing scheme which applied to wearers of essential uniforms. Essential uniforms are those worn in Civil Defence Services, Fire Brigades, Police Force and the like. It was stated in the scheme that other bodies who considered their uniforms essential should make application to the Board of Trade.

The Association made application, and in reply has been notified by the Board of Trade that in view of the urgent necessity for economy in clothing and footwear the Board of Trade is not prepared to agree that the uniforms worn by kinema attendants are essential in war time.

No concessions will, therefore, be granted and the full number of coupons will have to be surrendered to the supplier for any uniform articles that they or their employees may wish to obtain. This, incidentally, is the second refusal which the Association has received from the Board of Trade. Representations have also been made by the N.A.T.K.E. through the T.U.C. which also have been unsuccessful.

In regard to situations where the licence stipulates that the employees on duty within the kinema shall wear uniform members are advised to acquaint their local authority with the decision of the Board of Trade and to indicate that in future uniform cannot go further than the provision of caps or hats and a brassard or armlet.

If any points of difficulty arise exhibitors are asked to notify the General Secretary of the C.E.A.

Spencer Tracy and Maire O'Neil in a scene from DR. JEKYLL AND MR. HYDE, which is reviewed in this issue. Ingrid Bergman and Lana Turner are the feminine leads

SAUCE FOR THE GANDER

The last meeting of the General Council of the C.E.A. considered a report from the North-Western branch which brought to the notice the difficulty that has arisen owing to one of the branch members going behind its back and offering rates of pay for Sundays beyond the rates already agreed as between the branch and the unions concerned.

The usual manœuvres are going on to engineer a situation.

The General Purposes Committee reported that it had deputed the vice-president, representatives of the North-Western branch and the General Secretary to see Mr. O'Brien to explain that the contention which has so often been emphasised to the Association from his side that collective bargaining is the basis of agreements applies equally when the situation sought to be exploited arises from the action of one of our members who is forgetful of his obligations to the fellow-members of his branch.

C

TRADE'S FINE RESPONSE TO CINEMA DAY

R. C. Bromhead thanks the General Council

WARM testimony to the wholehearted enthusiasm shown by exhibitors in the Cinema Day scheme to augment the Cinematograph Trade Benevolent Fund was paid by Reginald C. Bromhead, Chairman of the Board of Management, in a speech to members of the C.E.A. General Council on Wednesday of last week.

Following the President's welcome to Mr. Bromhead, the latter replied:—

Thank you first of all for the very kindly words, and let me say how delighted I am to have the opportunity of meeting you once more. I do feel that it is only due to your Association that the first announcement of the results of the Cinematograph Trade Benevolent Fund Day should be made to your General Council and to that of the K.R.S., because it is very largely due to the instrumentality of these two Associations that the Fund has been able to achieve the results, details of which I am going to submit to you.

A Quick Campaign

The campaign has necessarily been a short one, because you will recollect that it was only on August 12 I addressed you and obtained your co-operation; but if it has been a short one it has been a very strenuous one. I have received hundreds of letters from exhibitors throughout the country, and have been deeply touched at their kind expressions of good will towards the Fund and its work, and in many cases the statutory ¾d. has been increased by an additional amount.

We want to take this early opportunity of paying a very warm tribute to Mr. Fuller and to his able lieutenant Mr. Brown for their invaluable assistance in this effort. I am perfectly convinced that without their co-operation and their enthusiasm we should never have achieved the results that we have done. A great deal of work was thrown upon them, and they carried it out, as I say, with the greatest enthusiasm and co-operation.

The 1d. per seat scheme, for which I would like to pay tribute to Mr. Eckman, whose original idea it was, in connection with our unfortunately abandoned Command Performance, has worked smoothly, efficiently and economically.

If I may, I will now give you the total result which, up to this morning, was £12,909 1s. 7d. From further evidence I am going to give you I entertain no doubt that the final figure will exceed £13,500 in a short time. The money is still coming in; there was a nice little cheque this morning. The sum is made up as follows:—

Through C.E.A. from 1,998 kinemas	£5,926	7	10
Direct to C.T.B.F., 827 kinemas	2,273	10	4
Total, 2,825 kinemas	£8,199	18	2
Renters ¾d. contribution	4,099	19	1
Total contributions received to date	£12,299	17	3

Additional Amounts

That figure, worked out at 1d. per seat, represents a payment on 2,951,967 seats. In addition, we have had sundry other receipts. "Bob" Chetham gave the whole of the proceeds of two theatres at Bedford on Sunday, October 19, in lieu of the ¾d. contribution, the programmes for which were supplied by M-G-M and Warner Bros. without payment, and Mr. Chetham sent me a cheque for £191 8s. This was a very generous gesture on the part of Mr. and Mrs. Chetham, and I would like to thank them publicly as I have already done privately.

Over 50 donations, amounting to £417 16s. 4d., have been received, including contributions from the Film Printers, RCA, and one hundred guineas from the British Film Producers' Association, as well as others.

In addition to that, a Ball was held at Brighton on October 17 under the chairmanship of Mr. Sadler, Mr. Jacobs and Dan Benjamin, assisted by the Sussex branch. This was very successful, and I understand a cheque for nearly £200 is on the way.

Wally Baker ran a Ball at Stockport quite recently and I received a cheque for £25 13s. 6d., which was very satisfactory, and I do thank all those gentlemen for the trouble they have taken to realise this amount.

Mr. Blake, on behalf of Kodak, has agreed to pay ¼d. per tin on the tins returned to the firm by the Fund as a special contribution in addition to the 2d. per tin which they always pay and this will represent something like £200 to £250 per annum. Owing to war conditions we are not able to bring into play additional sources of revenue such as midnight matinees, etc., and I think it is a wonderful effort, and I can only express, on behalf of the Board of Management, deep and heartfelt tribute.

An Ideal Reached

The Trade Press was also most kind in placing at our disposal space for advertising, and they have co-operated in every way in assisting us. It has been my ideal since I have been chairman of this Fund, nearly 18 years, to establish an annual Cinema Day.

I thought this would materialise on October 18, 1939, when for the first time we had been able to arrange a Royal Command Performance. That, as you know, has had, unfortunately, to be deferred, but I little thought my ideal would be achieved under the conditions of a world war, and I am deeply grateful and hope that this fixture will become an annual event. It has, I can assure you, taken a great load of worry off the minds of the Board of Management, faced with diminishing income and increasing expenditure. We shall do our best to apply the moneys you have entrusted to us in a proper and fair way amongst those members of the Trade to whom it is necessary.

One more word. As chairman of the Benevolent Fund may I appeal to those exhibitors who have not yet sent their cheques to do so and to tell them that it is not too late.

The Liaison Officer

I thank you, Mr. President, very much for this opportunity, and you, gentlemen, for your really magnificent and wonderful support. I would also like to refer to the good work done by Thomas France. I can assure you that that appointment has given me greater pleasure than anything connected with the Fund for some time past. Having known him for years I can tell you that he is a great asset to the Fund, and I would like to set down that I pay him that tribute.

Thanks to R. C. B.

The President said he would like to pass a vote of thanks to Mr. Bromhead for his courtesy in giving the General Council first-hand information before it was published widely.

When the C.E.A. had been asked to help they had gone into the scheme with enthusiasm, and he was sure the Council was as delighted as he was with the result, which as he saw it, was still only an interim report and might be added to before the end of the year. He thanked Mr. Bromhead for his attendance and more particularly for the excellent work which he had done in the past for the Fund and was continuing to do.

R. C. Bromhead: "Thank you very much Mr. President and Gentlemen. I can only say that whatever I am able to do I shall do The support you are giving me will spur me on to further efforts."

ADMISSION OF JUVENILES TO SUNDAY SHOWS

C.E.A. Representations to Licensing Authorities

Congratulations to the North-Western branch on the very successful manner in which they had handled the situation arising from the proposed clause in the Liverpool Sunday licences that children under 16 should not be admitted to kinemas were extended at the last meeting of the General Council of the C.E.A.

The report submitted by the Legal, Finance and Parliamentary Committee reminded delegates that the Association was prepared to test the validity of such a condition in the Courts and had endeavoured to serve a writ in order that the necessary legal proceedings could be taken. The subsequent issue of a licence without the offending condition appearing thereon has rendered legal proceedings unnecessary.

A similar condition is in operation in Warrington, where representations in opposition are being made by the North-Western branch. To these representations, even to the extent of assisting legally, the committee stated it was prepared to give support to the North-Western branch in the same manner as at Liverpool.

The Southampton County Council is imposing a condition on Sunday licences that children under 14 should not be admitted before 4.30 p.m.

This condition is the subject of correspondence with the Southampton County Council and a further report will be presented in due course.

Lynn Bari and John Sutton in MOON OVER HER SHOULDER, forthcoming 20th-Fox presentation

N. Ireland Defers Staff Poaching Decision

AWAITING FUSION WITH THE C.E.A.

The discussion on the alleged poaching of staff, which occupied the White Cinema Club at its last meeting was eventually deferred in view of the proposed fusion of the club with the C.E.A.

When the recommendation on staff poaching came up for discussion, Mr. CURRAN asked what was upgrading. He felt that if an employee was getting a job at 25s. and went to one at 30s. that was upgrading.

N. ELLISON did not agree with the idea about asking a man's employers if they would let him go. He made inquiries about two men and the result was they were both instantly dismissed. He had, therefore, felt it only right to employ the men.

J. D. RUSSELL said that the circuits in England had agreed not to poach, why could they not have a gentleman's agreement in Ulster?

BRIAN M'GUIGAN pointed out that although they could not restrict a person going to a better job, they could, between themselves, stop deliberate poaching. In view of the staff shortage they might have to engage unskilled labour and train it.

GEORGE LODGE said that one way might be that instead of a minimum wage they should lay down a maximum one. As they were going to join in with the C.E.A. why not defer the matter and then when the alliance was made to follow all C.E.A. rulings?

This was agreed to.

HOSPITALITY FOR ALLIED SEAMEN

Extension of Odeon Service Facilities

The success of the country-wide Odeon hospitality scheme for the Services inaugurated by Oscar Deutsch has so impressed the British Council that they have approached him with a suggestion that the facilities offered by the Odeon Services Club should be extended to Allied and neutral merchant seamen.

In making the request to Mr. Deutsch, Neville Kearney, director of the British Council's film department, explained: "We are doing what we can to bring these men into contact with British people, and the co-operation of an organisation such as the Odeon Services Club would be of great assistance to us."

Mr. Deutsch was delighted to take up this suggestion, and the scheme is now being put into operation at all seaport towns where there is an Odeon theatre.

Posters in six languages, inviting French, Danish, Dutch, Polish, Norwegian and Greek seamen to spend an evening or so in the homes of British families, are being displayed in the towns. Trailers appealing to patrons to offer this hospitality will be shown on the screens.

Judy Canova and Francis Lederer in JUDY GOES TO TOWN, the Republic comedy, which British Lion will shortly Trade show

CIRCUIT BOOKING POWER AND EARLY RELEASES

The Possibilities of Resistance by Independents

A REPORT on the complaints made by exhibitors in regard to the early release of films after exhibition in key positions was presented last week to the General Council. The situation, according to the General Purposes Committee, seems to sum itself up in the following manner:—

The circuits, by virtue of their booking power, are able to pay earlier attention to dates for films and can deal for one or two films only. It is no use for independent exhibitors, on the other hand, to approach a renter for a single film and, therefore, they wait to see the Trade shows of a number of films and when it comes to negotiation for dates their date book is usually much more filled than that of a circuit.

Generally speaking, the circuit endeavours, having arranged a date, to keep it, and this happens in the great majority of cases. When, however, they do want to shift a date investigation shows that it operates in two ways as regards subsequent-run exhibitors.

In a considerable number of cases the subsequent-run exhibitors have got a contract from the renter duly confirmed for their date. The renter approaches them with a request to shift the date, and as it either suits the exhibitor, or he does not want to refuse the renter's request, he transfers although under no obligation to do so.

The other situation is a more difficult one in that a circuit, by reason of not being very far booked up, can usually find an early date for any transfer, whereas the subsequent-run exhibitor may have to go forward four or five months.

In regard to this second situation, the Association could not offer any practical suggestion as the only solution would be for the subsequent-run exhibitor to book short so that he always had dates available. Counsel of this kind is not practicable. The only case where exhibitors are in a position, were they disposed to do it, to refuse a renter is where they have contracts confirmed.

If exhibitors as a body found it suited them to offer resistance by refusing transfers in such cases there is no doubt it would have its effect upon the renters.

The committee wishes to emphasise that this is the only thing that it can point out as likely to be effective and it makes this reply in view of the invitation which has been addressed to it to suggest something, but it has no reason to imagine that many exhibitors are likely to take it up. However, the information is put out for circulation so that exhibitors can, if the situation develops, realise that they are not without power in this matter.

BIG INCREASE IN ATTENDANCES

Exhibitors Praised by Middlesex C.C.

The remarkable increase in attendances at all places of entertainment in the area and particularly at kinemas is mentioned in the annual report of the County Engineer of the Middlesex C.C.

The reports which was submitted at the recent licensing sessions also states that owing to enemy action, 24 regular kinemas and variety halls had to be closed during the year, but many of these have now been reopened.

Tribute is paid in the report of the way in which "licensees have shown their usual willingness to co-operate in carrying out the regulations in spite of difficult conditions." Praise is also given to managers and staffs for their "excellent work in dealing with audiences during air raids."

Mention is also made to the problem facing exhibitors of obtaining suitable staffs to replace those called up for national service, and in this connection there is a word of official praise for the efficient manner in which the kinemas had been conducted in spite of staff shortages.

RESTRICTION OF FILM IMPORTS TO BRITISH INDIA

The Board of Trade has received a schedule of goods, the import of which into British India is prohibited except under special licence or open general licences.

The schedule, containing a list of 157 categories, includes "cinematograph films, exposed."

Goods of United Kingdom origin are exempt from the licensing requirement under Open General Licence No. 11.

WATFORD WANTS ITS POUND OF FLESH

At Watford Corporation Finance Committee, the borough treasurer submitted correspondence with Gaumont Super Cinemas, Ltd., asking for the release of their agreement for the hall, or, alternatively for permission to run concerts and dances.

The committee refused to grant release, but promised to consider any proposition for an alternative programme.

PALACE, SOUTH SHIELDS, RAISES £100

A cheque for £100 has been received by the Mayor of South Shields, Coun. J. B. Purvis, for the Northumberland and Durham War Needs Fund from the proprietors of the Palace Theatre, Ltd., South Shields.

LIVERPOOL UNION CLAIM FOR DOUBLE SUNDAY PAY

Legal Opinion to be Sought

ACCOMMODATING BLITZED REFUGEES

CLAIMS for double pay in respect of Sunday work in kinemas made upon members of the North Western Branch C.E.A. by the Transport and General Workers' Union, were described at the branch meeting on Friday last, as being at variance with an existing tentative agreement between the two bodies. A decision was reached to obtain legal opinion.

Other matters discussed concerned the supply of firemen, poster restrictions, and a change in the meeting date.

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[The plan adopted was outlined on page 3 of last week's KINE.—ED.]

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On the question of the new paper-saving regulations, the Chairman said there was need for a more precise statement of the position. The regulations stated that exhibitors must not use more than ten poster bills to advertise any kinema performance. Whether that covered day bills, double-crown and other bills he did not know. More information was needed as to the reduction in the size of printed matter. It was not clear as to the number of bills that could be issued weekly. Evidently, litho bills already printed and old paper stock were not affected.

One member commented there did not appear to be any restriction on Communist Party posters.

Warrington S.O.

R. P. RUTHERFORD reported that Warrington exhibitors appointed a deputation to wait on the Town Clerk to inform him that they wished to make a further application to the Watch Committee for Sunday opening and for the deletion of clauses forbidding the attendance of children under the age of 16 and which called for the rendering of accounts.

It was believed that Warrington was the only place where these conditions were insisted upon. The application would probably be made on November 20. If it failed it was hoped the case would be taken to a higher Court.

Meeting Date

Some discussion took place on a proposal to hold the monthly meeting on the second Friday, instead of the first, following the date of the General Council meeting. E. H. WHITTELL, who made the suggestion, said that by the time of the meeting the printed report of the G.C. proceedings would then be in the hands of members, and it would be unnecessary for the delegates to recapitulate. Time would be saved at the branch meeting.

R. F. SCOTT gave notice of motion for the question to be resolved at the annual general meeting.

Received With Thanks

In an aside, one member said that his kinema last year paid over £18,000 in taxes.

The Chairman welcomed the return to the branch meetings of R. F. Scott, who sustained a foot injury last May when a bomb dropped dangerously near to the Forum, Liverpool.

Russell Hayden, Anita Louise, Noah Beery, Jnr., and George Cleveland in a scene from the Columbia production, TWO IN A TAXI, reviewed in this issue

S. Wales Joins in Protest Against Marking System

A. B. WATTS FOR V.-P.

CRITICISM of the present system of marking films was expressed at the monthly meeting of the South Wales and Mon. branch last Friday. The subject came up on a report of the General Council proceedings presented by Arthur B. Watts. F. Cam presided.

R. DOONER said that there was no doubt that some reports were very misleading, and he felt the General Purposes Committee and the Council should endeavour to find a more satisfactory method.

The CHAIRMAN remarked that it seemed to him the real difficulty was that the commercial value was restricted to marks. That was really unfair to a viewer. What they wanted was a system of marking where the viewer could express himself.

Three Values

W. BERRIMAN (Pontypridd) thought the question should be followed up by the branches. The present system was certainly unsatisfactory. The chief things they wanted to know could be under three headings: unsophisticated or sophisticated, general appeal, and box-office value.

ARCHIE JONES (Cwmcarn) remarked that an important thing was the unsuitability of a picture to a particular district.

W. PRICE (Tredegar) thought the best way was to see the film for themselves. If they could not do so, then get someone else to view it for them.

The CHAIRMAN: The thing is that the viewer has only two points to juggle with and he has not sufficient to express himself.

W. BERRIMAN: The temperament of the particular viewer is a lot to do with it.

Reservations

The serious position in regard to the question of usherettes and attendants came under consideration, the view being expressed that a committee should be formed to work with the Chief Labour Officer on the subject.

W. BERRIMAN said he thought they should certainly go back to the responsible authority in Cardiff and find out exactly how they were going to stand.

It was decided that the chairman, with W. Berriman and the secretary (W. J. Fooks) should wait upon the officer.

The Annual Ball

It was reported by MR. BERRIMAN that arrangements were being made to hold a kinema ball on December 3 in aid of the Trade Benevolent Fund. Two bands were to attend, and it was hoped to get some prominent film stars down for the occasion. Tickets would be 10s. 6d., and he appealed to every member of the branch to assist in the effort to raise a substantial sum, by purchasing tickets.

It was stated that the President of the K.R.S. and several others were expected down, in addition to the General Secretary of the C.E.A.

Watts for V.-P.

The branch decided, on the motion of W. BERRIMAN, seconded by R. DOONER, to nominate ARTHUR B. WATTS for the vice-presidency of the C.E.A., Mr. Dooner remarking that they should take the opportunity of informing the whole of the other branches at the earliest possible moment of their intention.

Recruits

The following new members were enrolled: Coliseum, Blaenavon, and Grand Kinema, Newbridge—A. J. Attwood (Risca Kinemas, Ltd.); Palace, Brecon—T. Pockett (Brecon Entertainments Co.).

The following amendments were also approved: Workmen's Hall, Abertridwr—H. Hever (in place of Idris Evans); Palace, Risca—A. M. Attwood (in place of late Sidney Attwood).

THREE HOURS' LIMIT FOR SINGLE PERFORMANCE

Warwick Decision on S.O. Payment

LAST quarter the Warwickshire C.C. Licensing Committee reported that in view of the extension of the permitted hours of opening of kinemas on Sundays throughout the administrative county it has decided to treat, for the purpose of the regulation as to the length of performances, any continuous opening of a kinema of less than three hours as a single performance and a continuous opening of three or more hours' duration as two performances.

Licensees are, of course, required by the regulations to pay ½d. per seat per performance on the total seating capacity of the kinema.

The committee now reports that the question arose as one of interpretation when the permitted hours were extended. In this connection the committee has considered representations from the C.E.A., the Olton Cinema, Ltd., and the Solihull Picture House, Ltd., in regard thereto, including a request to receive a deputation to discuss the question further.

After a careful review of the position, however, the committee decided to adhere to its decision and has not considered it necessary to receive a deputation.

S.O. Hours

The Licensing Committee has fixed the Sunday opening hours for the winter from 3 p.m. to 9 p.m. instead of 4 p.m. to 10 p.m.

Gene Tierney and Randolph Scott in BELLE STARR, forthcoming Trade show by 20th Century-Fox

BLITZ ORDER TO SOLDIER PATRONS

Bristol Procedure Outlined

Every Bristol kinema has received a copy of instructions regarding the method to be employed for calling out members of the Forces in the theatre in the event of a blitz.

A slide will be shown on the screen, and the troops will immediately parade under the direction of the senior officer present and will then co-operate with the Civil Defence Services in fighting incendiary bombs and fires and also in rescue work. At the end a short written report will have to be given to the manager, who will transmit it to the military authority.

The instructions do not apply to troops who are within half a mile of their station as these will report at once to their unit.

The instructions and slides have been issued to managers by the local military authority.

"SHIPS WITH WINGS"

Gaumont's Biggest Sunday Ever

Ealing Studios' epic of the Fleet Air Arm opened at the Gaumont, Haymarket, on Sunday to business that not only exceeded expectations but smashed each and every record the theatre held. It topped even the remarkable takings of Chaplin's "The Great Dictator."

Queues began to form some time before the opening and grew to larger and larger dimensions throughout the day. The public thus endorses the enthusiastic Press reception which has acclaimed "Ships With Wings."

D

TRADE'S FINE RESPONSE TO CINEMA DAY

R. C. Bromhead thanks the General Council

WARM testimony to the wholehearted enthusiasm shown by exhibitors in the Cinema Day scheme to augment the Cinematograph Trade Benevolent Fund was paid by Reginald C. Bromhead, Chairman of the Board of Management, in a speech to members of the C.E.A. General Council on Wednesday of last week.

Following the President's welcome to Mr. Bromhead, the latter replied:—

Thank you first of all for the very kindly words, and let me say how delighted I am to have the opportunity of meeting you once more. I do feel that it is only due to your Association that the first announcement of the results of the Cinematograph Trade Benevolent Fund Day should be made to your General Council and to that of the K.R.S., because it is very largely due to the instrumentality of these two Associations that the Fund has been able to achieve the results, details of which I am going to submit to you.

A Quick Campaign

The campaign has necessarily been a short one, because you will recollect that it was only on August 12 I addressed you and obtained your co-operation; but it it has been a short one it has been a very strenuous one. I have received hundreds of letters from exhibitors throughout the country, and have been deeply touched at their kind expressions of good will towards the Fund and its work, and in many cases the statutory ¾d. has been increased by an additional amount.

We want to take this early opportunity of paying a very warm tribute to Mr. Fuller and to his able lieutenant Mr. Brown for their invaluable assistance in this effort. I am perfectly convinced that without their co-operation and their enthusiasm we should never have achieved the results that we have done. A great deal of work was thrown upon them, and they carried it out, as I say, with the greatest enthusiasm and co-operation.

The 1d. per seat scheme, for which I would like to pay tribute to Mr. Eckman, whose original idea it was, in connection with our unfortunately abandoned Command Performance, has worked smoothly, efficiently and economically.

If I may, I will now give you the total result which, up to this morning, was £12,909 1s. 7d. From further evidence I am going to give you I entertain no doubt that the final figure will exceed £13,500 in a short time. The money is still coming in; there was a nice little cheque this morning. The sum is made up as follows:—

Through C.E.A. from 1,998 kinemas	£5,926	7 10
Direct to C.T.B.F., 827 kinemas	2,273	10 4
Total, 2,825 kinemas	£8,199	18 2
Renters ¼d. contribution	4,099	19 1
Total contributions received to date	£12,299	17 3

Additional Amounts

That figure, worked out at 1d. per seat, represents a payment on 2,951,967 seats. In addition, we have had sundry other receipts. "Bob" Chetham gave the whole of the proceeds of two theatres at Bedford on Sunday, October 19, in lieu of the ¾d. contribution, the programmes for which were supplied by M-G-M and Warner Bros. without payment, and Mr. Chetham sent me a cheque for £191 8s. This was a very generous gesture on the part of Mr. and Mrs. Chetham, and I would like to thank them publicly as I have already done privately.

Over 50 donations, amounting to £417 16s. 4d., have been received, including contributions from the Film Printers, RCA, and one hundred guineas from the British Film Producers' Association, as well as others.

In addition to that, a Ball was held at Brighton on October 17 under the chairmanship of Mr. Sadler, Mr. Jacobs and Dan Benjamin, assisted by the Sussex branch. This was very successful, and I understand a cheque for nearly £200 is on the way.

Wally Baker ran a Ball at Stockport quite recently and I received a cheque for £25 13s. 6d., which was very satisfactory, and I do thank all those gentlemen for the trouble they have taken to realise this amount.

Mr. Blake, on behalf of Kodak, has agreed to pay ¼d. per tin on the tins returned to the firm by the Fund as a special contribution in addition to the 2d. per tin which they always pay and this will represent something like £200 to £250 per annum. Owing to war conditions we are not able to bring into play additional sources of revenue such as midnight matinees, etc., and I think it is a wonderful effort, and I can only express, on behalf of the Board of Management, deep and heartfelt tribute.

An Ideal Reached

The Trade Press was also most kind in placing at our disposal space for advertising, and they have co-operated in every way in assisting us. It has been my ideal since I have been chairman of this Fund, nearly 18 years, to establish an annual Cinema Day. I thought this would materialise on October 18, 1939, when for the first time we had been able to arrange a Royal Command Performance. That, as you know, has had, unfortunately, to be deferred, but I little thought my ideal would be achieved under the conditions of a world war, and I am deeply grateful and hope that this fixture will become an annual event. It has, I can assure you, taken a great load of worry off the minds of the Board of Management, faced with diminishing income and increasing expenditure. We shall do our best to apply the moneys you have entrusted to us in a proper and fair way amongst those members of the Trade to whom it is necessary.

One more word. As chairman of the Benevolent Fund may I appeal to those exhibitors who have not yet sent their cheques to do so and to tell them that it is not too late.

The Liaison Officer

I thank you, Mr. President, very much for this opportunity, and you, gentlemen, for your really magnificent and wonderful support. I would also like to refer to the good work done by Thomas France. I can assure you that that appointment has given me greater pleasure than anything connected with the Fund for some time past. Having known him for years I can tell you that he is a great asset to the Fund, and I would like to set down that I pay him that tribute.

Thanks to R. C. B.

The President said he would like to pass a vote of thanks to Mr. Bromhead for his courtesy in giving the General Council first-hand information before it was published widely.

When the C.E.A. had been asked to help they had gone into the scheme with enthusiasm, and he was sure the Council was as delighted as he was with the result, which as he saw it, was still only an interim report and might be added to before the end of the year. He thanked Mr. Bromhead for his attendance and more particularly for the excellent work which he had done in the past for the Fund and was continuing to do.

R. C. Bromhead: "Thank you very much Mr. President and Gentlemen. I can only say that whatever I am able to do I shall do The support you are giving me will spur me on to further efforts."

ADMISSION OF JUVENILES TO SUNDAY SHOWS

C.E.A. Representations to Licensing Authorities

Congratulations to the North-Western branch on the very successful manner in which they had handled the situation arising from the proposed clause in the Liverpool Sunday licences that children under 16 should not be admitted to kinemas were extended at the last meeting of the General Council of the C.E.A.

The report submitted by the Legal, Finance and Parliamentary Committee reminded delegates that the Association was prepared to test the validity of such a condition in the Courts and had endeavoured to serve a writ in order that the necessary legal proceedings could be taken. The subsequent issue of a licence without the offending condition appearing thereon has rendered legal proceedings unnecessary.

A similar condition is in operation in Warrington, where representations in opposition are being made by the North-Western branch. To these representations, even to the extent of assisting legally, the committee stated it was prepared to give support to the North-Western branch in the same manner as at Liverpool.

The Southampton County Council is imposing a condition on Sunday licences that children under 14 should not be admitted before 4.30 p.m.

This condition is the subject of correspondence with the Southampton County Council and a further report will be presented in due course.

Lynn Bari and John Sutton in MOON OVER HER SHOULDER, forthcoming 20th-Fox presentation

N. Ireland Defers Staff Poaching Decision

AWAITING FUSION WITH THE C.E.A.

The discussion on the alleged poaching of staff, which occupied the White Cinema Club at its last meeting was eventually deferred in view of the proposed fusion of the club with the C.E.A.

When the recommendation on staff poaching came up for discussion, Mr. CURRAN asked what was upgrading. He felt that if an employee was getting a job at 25s. and went to one at 30s. that was upgrading.

N. ELLISON did not agree with the idea about asking a man's employers if they would let him go. He made inquiries about two men and the result was they were both instantly dismissed. He had, therefore, felt it only right to employ the men.

J. D. RUSSELL said that the circuits in England had agreed not to poach, why could they not have a gentleman's agreement in Ulster?

BRIAN M'GUIGAN pointed out that although they could not restrict a person going to a better job, they could, between themselves, stop deliberate poaching. In view of the staff shortage they might have to engage unskilled labour and train it.

GEORGE LODGE said that one way might be that instead of a minimum wage they should lay down a maximum one. As they were going to join in with the C.E.A. why not defer the matter and then when the alliance was made to follow all C.E.A. rulings?

This was agreed to.

HOSPITALITY FOR ALLIED SEAMEN

Extension of Odeon Service Facilities

The success of the country-wide Odeon hospitality scheme for the Services inaugurated by Oscar Deutsch has so impressed the British Council that they have approached him with a suggestion that the facilities offered by the Odeon Services Club should be extended to Allied and neutral merchant seamen.

In making the request to Mr. Deutsch, Neville Kearney, director of the British Council's film department, explained: "We are doing what we can to bring these men into contact with British people, and the co-operation of an organisation such as the Odeon Services Club would be of great assistance to us."

Mr. Deutsch was delighted to take up this suggestion, and the scheme is now being put into operation at all seaport towns where there is an Odeon theatre.

Posters in six languages, inviting French, Danish, Dutch, Polish, Norwegian and Greek seamen to spend an evening or so in the homes of British families, are being displayed in the towns. Trailers appealing to patrons to offer this hospitality will be shown on the screens.

Judy Canova and Francis Lederer in JUDY GOES TO TOWN, the Republic comedy, which British Lion will shortly Trade show

CIRCUIT BOOKING POWER AND EARLY RELEASES

The Possibilities of Resistance by Independents

A REPORT on the complaints made by exhibitors in regard to the early release of films after exhibition in key positions presented last week to the General Council. The situation, according to the General Purposes Committee, seems to sum itself up in the following manner:—

The circuits, by virtue of their booking power, are able to pay earlier attention to dates for films and can deal for one or two films only. It is no use for independent exhibitors, on the other hand, to approach a renter for a single film and, therefore, they wait to see the Trade shows of a number of films and when it comes to negotiation for dates their date book is usually much more filled than that of a circuit.

Generally speaking, the circuit endeavours, having arranged a date, to keep it, and this happens in the great majority of cases. When, however, they do want to shift a date investigation shows that it operates in two ways as regards subsequent-run exhibitors.

In a considerable number of cases the subsequent-run exhibitors have got a contract from the renter duly confirmed for their date. The renter approaches them with a request to shift the date, and as either suits the exhibitor, or he does not want to refuse the renter's request, he transfers although under no obligation to do so.

The other situation is a more difficult one in that a circuit, by reason of not being very far booked up, can usually find an early date for any transfer, whereas the subsequent-run exhibitor may have to go forward four or five months.

In regard to this second situation, the Association could not offer any practical suggestion as the only solution would be for the subsequent-run exhibitor to book short so that he always had dates available. Counsel of this kind is not practicable. The only case where exhibitors are in a position, were they disposed to do it, to refuse a renter is where they have contracts confirmed.

If exhibitors as a body found it suited them to offer resistance by refusing transfers in such cases there is no doubt it would have its effect upon the renters.

The committee wishes to emphasise that this is the only thing that it can point out as likely to be effective and it makes this reply in view of the invitation which has been addressed to it to suggest something, but it has no reason to imagine that many exhibitors are likely to take it up. However, the information is put out for circulation so that exhibitors can, if the situation develops, realise that they are not without power in this matter.

BIG INCREASE IN ATTENDANCES

Exhibitors Praised by Middlesex C.C.

The remarkable increase in attendances at all places of entertainment in the area and particularly at kinemas is mentioned in the annual report of the County Engineer of the Middlesex C.C.

The reports which was submitted at the recent licensing sessions also states that owing to enemy action, 24 regular kinemas and variety halls had to be closed during the year, but many of these have now been reopened.

Tribute is paid in the report of the way in which "licensees have shown their usual willingness to co-operate in carrying out the regulations in spite of difficult conditions." Praise is also given to managers and staffs for their "excellent work in dealing with audiences during air raids."

Mention is also made to the problem facing exhibitors of obtaining suitable staffs to replace those called up for national service, and in this connection there is a word of official praise for the efficient manner in which the kinemas had been conducted in spite of staff shortages.

RESTRICTION OF FILM IMPORTS TO BRITISH INDIA

The Board of Trade has received a schedule of goods, the import of which into British India is prohibited except under special licence or open general licences.

The schedule, containing a list of 157 categories, includes "cinematograph films, exposed."

Goods of United Kingdom origin are exempt from the licensing requirement under Open General Licence No. 11.

WATFORD WANTS ITS POUND OF FLESH

At Watford Corporation Finance Committee, the borough treasurer submitted correspondence with Gaumont Super Cinemas, Ltd., asking for the release of their agreement for the hall, or, alternatively for permission to run concerts and dances.

The committee refused to grant release, but promised to consider any proposition for an alternative programme.

PALACE, SOUTH SHIELDS, RAISES £100

A cheque for £100 has been received by the Mayor of South Shields, Coun. J. B. Purvis, for the Northumberland and Durham War Needs Fund from the proprietors of the Palace Theatre, Ltd., South Shields.

LIVERPOOL UNION CLAIM FOR DOUBLE SUNDAY PAY

Legal Opinion to be Sought

ACCOMMODATING BLITZED REFUGEES

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One member commented there did not appear to be any restriction on Communist Party posters.

Warrington S.O.

R. P. RUTHERFORD reported that Warrington exhibitors appointed a deputation to wait on the Town Clerk to inform him that they wished to make a further application to the Watch Committee for Sunday opening and for the deletion of clauses forbidding the attendance of children under the age of 16 and which called for the rendering of accounts.

It was believed that Warrington was the only place where these conditions were insisted upon. The application would probably be made on November 20. If it failed it was hoped the case would be taken to a higher Court.

Meeting Date

Some discussion took place on a proposal to hold the monthly meeting on the second Friday, instead of the first, following the date of the General Council meeting. E. H. WHITTELL, who made the suggestion, said that by the time of the meeting the printed report of the G.C. proceedings would then be in the hands of members, and it would be unnecessary for the delegates to recapitulate. Time would be saved at the branch meeting.

R. F. SCOTT gave notice of motion for the question to be resolved at the annual general meeting.

Received With Thanks

In an aside, one member said that his kinema last year paid over £18,000 in taxes.

The Chairman welcomed the return to the branch meetings of R. F. Scott, who sustained a foot injury last May when a bomb dropped dangerously near to the Forum, Liverpool.

Russell Hayden, Anita Louise, Noah Beery, Jnr., and George Cleveland in a scene from the Columbia production, TWO IN A TAXI, reviewed in this issue

S. Wales Joins in Protest Against Marking System

A. B. WATTS FOR V.-P.

CRITICISM of the present system of marking films was expressed at the monthly meeting of the South Wales and Mon. branch last Friday. The subject came up on a report of the General Council proceedings presented by Arthur B. Watts. F. Cam presided.

R. DOONER said that there was no doubt that some reports were very misleading, and he felt the General Purposes Committee and the Council should endeavour to find a more satisfactory method.

The CHAIRMAN remarked that it seemed to him the real difficulty was that the commercial value was restricted to marks. That was really unfair to a viewer. What they wanted was a system of marking where the viewer could express himself.

Three Values

W. BERRIMAN (Pontypridd) thought the question should be followed up by the branches. The present system was certainly unsatisfactory. The chief things they wanted to know could be under three headings: unsophisticated or sophisticated, general appeal, and box-office value.

ARCHIE JONES (Cwmcarn) remarked that an important thing was the unsuitability of a picture to a particular district.

W. PRICE (Tredegar) thought the best way was to see the film for themselves. If they could not do so, then get someone else to view it for them.

The CHAIRMAN: The thing is that the viewer has only two points to juggle with and he has not sufficient to express himself.

W. BERRIMAN: The temperament of the particular viewer is a lot to do with it.

Reservations

The serious position in regard to the question of usherettes and attendants came under consideration, the view being expressed that a committee should be formed to work with the Chief Labour Officer on the subject.

W. BERRIMAN said he thought they should certainly go back to the responsible authority in Cardiff and find out exactly how they were going to stand.

It was decided that the chairman, with W. Berriman and the secretary (W. J. Fooks) should wait upon the officer.

The Annual Ball

It was reported by Mr. BERRIMAN that arrangements were being made to hold a kinema ball on December 3 in aid of the Trade Benevolent Fund. Two bands were to attend, and it was hoped to get some prominent film stars down for the occasion. Tickets would be 10s. 6d., and he appealed to every member of the branch to assist in the effort to raise a substantial sum, by purchasing tickets.

It was stated that the President of the K.R.S. and several others were expected down, in addition to the General Secretary of the C.E.A.

Watts for V.-P.

The branch decided, on the motion of W. BERRIMAN, seconded by R. DOONER, to nominate ARTHUR B. WATTS for the vice-presidency of the C.E.A., Mr. Dooner remarking that they should take the opportunity of informing the whole of the other branches at the earliest possible moment of their intention.

Recruits

The following new members were enrolled: Coliseum, Blaenavon, and Grand Kinema, Newbridge—A. J. Attwood (Risca Kinemas, Ltd.); Palace, Brecon—T. Pockett (Brecon Entertainments Co.).

The following amendments were also approved: Workmen's Hall, Abertridwr—H. Hever (in place of Idris Evans); Palace, Risca—A. M. Attwood (in place of late Sidney Attwood).

THREE HOURS' LIMIT FOR SINGLE PERFORMANCE

Warwick Decision on S.O. Payment

LAST quarter the Warwickshire C.C. Licensing Committee reported that in view of the extension of the permitted hours of opening of kinemas on Sundays throughout the administrative county it has decided to treat, for the purpose of the regulation as to the length of performances, any continuous opening of a kinema of less than three hours as a single performance and a continuous opening of three or more hours' duration as two performances.

Licensees are, of course, required by the regulations to pay ½d. per seat per performance on the total seating capacity of the kinema.

The committee now reports that the question arose as one of interpretation when the permitted hours were extended. In this connection the committee has considered representations from the C.E.A., the Olton Cinema, Ltd., and the Solihull Picture House, Ltd., in regard thereto, including a request to receive a deputation to discuss the question further.

After a careful review of the position, however, the committee decided to adhere to its decision and has not considered it necessary to receive a deputation.

S.O. Hours

The Licensing Committee has fixed the Sunday opening hours for the winter from 3 p.m. to 9 p.m. instead of 4 p.m. to 10 p.m.

Gene Tierney and Randolph Scott in BELLE STARR, forthcoming Trade show by 20th Century-Fox

BLITZ ORDER TO SOLDIER PATRONS

Bristol Procedure Outlined

Every Bristol kinema has received a copy of instructions regarding the method to be employed for calling out members of the Forces in the theatre in the event of a blitz.

A slide will be shown on the screen, and the troops will immediately parade under the direction of the senior officer present and will then co-operate with the Civil Defence Services in fighting incendiary bombs and fires and also in rescue work. At the end a short written report will have to be given to the manager, who will transmit it to the military authority.

The instructions do not apply to troops who are within half a mile of their station as these will report at once to their unit.

The instructions and slides have been issued to managers by the local military authority.

"SHIPS WITH WINGS"

Gaumont's Biggest Sunday Ever

Ealing Studios' epic of the Fleet Air Arm opened at the Gaumont, Haymarket, on Sunday to business that not only exceeded expectations but smashed each and every record the theatre held. It topped even the remarkable takings of Chaplin's "The Great Dictator."

Queues began to form some time before the opening and grew to larger and larger dimensions throughout the day. The public thus endorses the enthusiastic Press reception which has acclaimed "Ships With Wings."

D

Jeanette Macdonald and Gene Raymond in SMILIN' THROUGH, reviewed in this issue. A Metro-Goldwyn-Mayer release

Continued from page 6

London Trade Shows

Wednesday—continued

cannot be pulled away from his professional activities, and suggests that she resume her hobby of painting to occupy her mind.

Standing by a bridge, a favourite spot for suicides, Dan Dailey, Jun., mistakenly thinks she is going to jump over. To prevent her "taking her life" he forces her into his car, and when, naturally, she gets mad, shanghaies her on to his yacht.

When things are straightened out in her own way she finds she's enjoying herself and continues to see him. About to go on an extended trip, Dan proposes to her, but she does not give him an answer. Perplexed, he goes to John Sutton for professional advice; accidentally learning each other's identity events finally lead to a scrap. Watching the battle, Lynn decides which man she loves in a surprising and hilarious finish.

Scattergood Meets Broadway (*RKO-Radio*)

RKO-Radio Private Theatre. 11 a.m.

Cast: Guy Kibbee, Mildred Coles, William Henry, Emma Dunn, Frank Jenks, Joyce Compton, Bradley Page, Chester Clute, Morgan Wallace, Carl Stockdale. **Director:** Christy Cabanne.

Comedy with music based on the experiences of a small town merchant in New York, again stars Guy Kibbee in a Clarence Budington Kelland story, "the third of the "Scattergood Baines" series.

Scattergood, a role portrayed by Kibbee, goes to the big city when a young neighbour, William Henry, finds himself caught in the schemes of the two unscrupulous theatrical producers. How he finds himself almost trapped by the would-be crooks, and the final scenes in which he extricates himself and his young friend, cementing the romance of the latter with a delightful young actress, makes for grand comedy and romance in the plot.

Supported by an all-star cast, Guy Kibbee delivers a grand performance in the film.

Bombay Clipper (*G.F.D.*)

G.F.D. Private Theatre. 2.30 p.m.

Cast: William Gargan, Irene Hervey, Charles Lang, Maria Montez, Lloyd Corrigan, Mary Gordon, Truman Bradley, Philip Trent, Turhan Bey, John Bagni, Roy Harris, Peter Lynn, Wade Boteler, Billy Wayne, Paul Dubov. **Director:** John Rawlins.

A million pounds worth of diamonds are being flown from Bombay to San Francisco on board the luxurious "Clipper" plane, and the foreign correspondent hero of the film is commissioned by his editor to cover the "story."

The assignment lands him in a series of thrilling adventures, one of them causing him to hang on like grim death when trapped on the wing of the "Clipper" as it hurtles through the clouds at a terrific speed.

The romance is piquantly handled, the pressman getting into the bad graces of his girl friend by continually postponing their wedding in order to dash madly off at his editor's bidding.

"Bombay Clipper" has recently had a showing at the Leicester Square Theatre, where it was well received.

They Met in Argentina (*RKO-Radio*)

Cambridge Theatre. 2.30 p.m.

Cast: Maureen O'Hara, James Ellison, Alberto Vila, Buddy Ebsen, Robert Barrat, Joseph Buloff, Diosa Costello, Victoria Cordova, Luis Alberni, Paul Ellis, Fortunio Bonanova. **Directors:** Jack Hively and Leslie Goodwins.

Gay and spectacular musical, "They Met in Argentina" has its setting in Buenos Aires and at a vast baronial ranch on the pampas.

James Ellison plays a young American whose employer cables him to buy a noted racehorse at any cost. Knowing the fierce old Don who owns the animal has no intention of selling him, the young man visits the estate in the guise of a cattle buyer, and pretends an interest in Maureen O'Hara, the Don's spirited daughter.

However, the interest soon turns to the real thing; a stormy romance follows when the girl learns of Ellison's real mission, and the old Don and a young Argentine rival take a hand with stirring results.

Ten catchy song "hits" by Richard Dodgers and Lorenz Hart, brilliant native dances and a gay fiesta enlived with colourful gaucho games and customs accentuate the glamour of the picture. For the first time on the screen, the noted game of "El Pato," once banned by the government because of the casualties it caused, is presented to a British audience.

FAMOUS-PLAYERS CANADA

Changes in Personnel and Policy

From Our Own Correspondent

FAMOUS-PLAYERS is rushing the completion, as fast as possible under restrictions of the Canadian Priorities Board, of the Capitol Theatre at Fort William, Ont., the date for opening being scheduled for November 22.

The Fort William house is the last new unit to be erected by the circuit for the remainder of the war. The head office construction department is also busy with the supervision of the Tivoli Theatre, Hamilton, Ont., which was recently purchased outright to be the de luxe house of the chain in that city. Performances are being conducted without interruption during the extensive remodelling.

The Corporation has announced the revival of stage shows at the Rideau Theatre, Ottawa, commencing with the presentation of Judson, Bernard and His Californian Cavaliers as a stage unit, the human entertainment to be offered in conjunction with a screen programme. The stage of the Rideau is being remodelled for the new policy, and new lighting equipment is being provided.

The Rideau was formerly a part of Hanson Theatres Corp., and was taken over by Famous-Players on the resignation of N. L. Nathanson as president six months ago.

Official listing of property transfers released by Registry officials reveal that Famous-Players Canadian Corp., purchased the Imperial Theatre, Ottawa, from the O'Connor Estate for a cash consideration of $77,500. The Imperial had been leased by F.P.C. for 10 years, and when the lease expired last summer, Odeon Theatres, controlled by N. L. Nathanson, announced that the theatre had been taken over under a new agreement, but this was shortly denied by Famous-Players, who continued in possession. Details of the outright purchase have now been revealed.

The Associate Company

With the acquiring of the Geneva Theatre, Orillia, Ont., a unit of the former Hanson chain, by 20th Century Theatres, a number of changes in personnel have been made by the affiliate of Famous-Players Canadian Corp. Ralph Tiede, manager of the new Centre Theatre, Chatham, has been appointed manager of the Geneva in succession to Grant Garrette, who has been transferred to the Toronto office of Odeon Theatres, with which Hanson was associated until recently.

Harold Horton, former assistant manager of the Vanity Theatre, Windsor, has been named to the Chatham Centre, and 20th Century has appointed S. McManus assistant manager at the Vanity. Harland Rankin has been promoted to be supervisor of the Centre and Park theatres, Chatham, in the reorganisation.

The Strand Theatre, a former dramatic playhouse, has been rebuilt by 20th Century Theatres, and the house is being reopened as the Victory Theatre, with I. Axler as manager. In the reconstruction, the tiers of stage boxes have been removed and the interior has been streamlined. Large new seats to the number of 1,400 are among the improvements.

"Target" in Canada

Glenn Ireton, Canadian publicity chief for Vitagraph, Ltd., organised the private screening of a third Air Force picture in the theatre of Warner Bros.' exchange in Toronto, before invited officers of the Royal Canadian Air Force and the Norwegian Air Force, in the showing of "Target for To-Night," which is shortly to be released in Canada.

The film is shortly to be screened in all training schools of the Air Force in remote sections of Canada for the information of pilots in training.

Managers Move Round

Following the first annual convention of 20th Century Theatres, in Toronto, under the direction of general manager N. A. Taylor and supervisor L. M. Mills, changes in personnel affecting a number of the chain theatres have been announced.

Vernon Burns, manager of the Midtown, Toronto, has been transferred to the Marks Theatre, Oshawa, and has been succeeded by J. R. Reith. Robert Martin, originally Ottawa, has been placed in charge of Oriole Theatre, Toronto, replacing R. who has gone to the Toronto Kenwood. Dunne has been appointed manager of Granada Theatre, Dunnville, in succes to Don Doherer, who resigned to join O Theatres, of Canada, and has become m ger of the Alexander Theatre of that ci in Wallaceburg.

20th Century Theatres, allied with Fam Players Canadian Corp., already compri 33 situations in the Province of Ontar some of which were operated for some year by F.P.C.

"March of Time"

The Canadian premiere of "Norw Revolt," a March of Time release, was conducted by manager Tom Daley, at the Imperial Theatre, Toronto, Canada's large theatre, in the personal presence of Louis Rochement, producer of the series, Westbrook Van Voorhis, the commentator. The film showed scenes and incidents Norway, and also of the training of ma Norwegian flyers at "Little Norway," Toronto, practically all of whom attend the performance as guests of the Imperial.

Van Voorhis declared, in a public utterance, that the new release was in tribute to the Free Norwegians, and was partly intended to compensate for an error which had crept into a previous March of Time picture, in which the screen voice referred to two Norwegians in a small boat as "Quislings." Later, it had been brought out that the two men, who could be identified, were far from being Quislings, and the latest release, it was hoped, would remove the stigma

Odeon Changes

H. C. D. Main, supervisor of Odeon Theatres of Canada, Ltd., Toronto, has announced the appointment of James Kadirka, of the head office staff, as manager of the new Odeon theatre which has just been opened at Sarnia, Ont. Cecil Buffett, formerly of the Royal Theatre, at North Bay, has been appointed manager of the Nola, Ottawa, and Les Jefferies, previously of the Grand, Sudbury, has charge of the Rexy, Ottawa. Grant Garrette, manager of the Geneva, Orillia, has been taken into the Odeon head office, Toronto.

The Old-Timers

Activities of the Canadian Picture Pioneers have been largely shelved in recent months because of the many changes in the theatre situation in the Dominion during the past six months, but the association is again showing life with the drawing-up of plans for the annual conclave of the Old-Timers.

The executive of the Pioneers, headed by Clair Hague, of Universal Pictures, held a meeting, at which preliminary steps were passed upon for the annual gathering, to be held in the Royal York Hotel, Toronto. Last year, Gene Autry was the guest of honour, the meeting being held in conjunction with the rodeo, at which he made personal appearances in aid of Britain's air raid victims, proceeds of $23,000 being sent to England by the Pioneers for this purpose.

Hanson's Successor

Subsequent to the resignation of Oscar Hanson as president of Empire-Universal Films, Limited, J. R. Grainger, president of Republic Pictures, has been conferring with officers of the company, which has the Republic franchise for the Dominion.

No change has been announced in the personnel of Empire-Universal, but it is anticipated that Paul Nathanson, vice-president, will move up to the presidency, while Alfred W. Perry, general manager, is in line for promotion to vice-president. Perry is expected to return immediately from an inspection trip at branches in Eastern Canada to the Atlantic Coast.

The latest "Sound Perspective" long-shot microphone designed in RCA Laboratories is 10 ft. long, and because it is so sensitive and directional it is used "out front" approximating the location of the audience. Greatly enhancing the realism of radio, the movies and television, it is being field-tested on the Hollywood lots

Films and the Juvenile

DURHAM CRITICISM

At a Conference of Boys' Clubs at Durham Ald. Nicholson said:—

In the very early stages of the film Industry films of educational interest were produced. Pictures which it was thought would revolutionise education—but soon these disappeared and were replaced by films based on the lines of Wild West shows.

Commending films which had educational and news value, Ald. Nicholson suggested that the public should take a hand in deciding the class of picture to be produced by giving the cold shoulder to those that simply aimed at providing exciting amusement and placing them in the same class as the once-termed "Penny Dreadful."

MIDLAND C.T.B.F.

Progress of the Cresswell Fund

Excellent progress continues to be made with the Bernard Cresswell Memorial Fund, the object of which is to raise at least £600 before the end of the year in order to bring the investments of the Birmingham and Midland Trade Benevolent Fund up to the £10,000 mark. Last week-end Hon. Treasurer Len Grice informed the KINE. that up to date £635 was forthcoming. The latest list of donations includes £25 from the Gaumont-British Picture Corporation and £10 10s. from Coun. W. T. Hodge, of Northfield, Birmingham.

LAUREL AND HARDY in "GREAT GUNS" with Sheila Ryan - Dick Nelson - Edmund MacDonald. Executive Producer, Sol. M. Wurtzel. Directed by Montague Banks. Original screen play by Lou Breslow.

SMALLER COMPANIES SHARES IN ACTIVITY

P.C.T. Issues in Demand

BRITISH LION IMPROVE

ACTIVITY in the "Big Group" shares of the kinema market having subsided, buyers are now taking a hand in some of the smaller companies. It is probable that the recent activity called attention to the extremely low prices to which many have fallen.

In the past week A.B.P.C. ordinary fell 2¼d. to 8s. 3d., while the 5 per cent. debentures were £93, a fall of 30s.

Gaumont issues were also lower, with the 10s. ordinary down 6d., at 6s. 9d., the "A" ordinary 3¾d. at 2s. 10½d., and the 5½ per cent. preference down 9d. at 14s. Odeon 5s. ordinary declined from 8s. 4½ to 8s. A.P.P.H. fell 1s. to 8s. 3d.

On the other hand, British and Dominion £1 ordinary, which had been a dead market for a long period, rose from 6d. to 1s., while British Lion preferred ordinary improved 7½d. to 6s. 4½d., Capital and Provincial News 5s. shares 9d. to 1s. 6d., Mme. Tussaud's preferred ordinary 1s. 6d. to 4s. 6d., and Moss Empires 1s. 3d. to 19s. 3d.

The P.C.T. group was also favoured, there being some good buying of the preferred ordinary, which were up 1s. 6d. to 13s. The "B" preference improved 4½d. to 20s. 7½d. Stoll's were also a better market at 3s., compared with 2s. 6d., while Twentieth Century preference gained 5½d. at 1s. 1½d.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	43/-	43/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	8/5½	8/3	— -/2½
" 6% Pref.	18/9	18/9	—
" 5% Debs.	£99½	£98	— £1½
A.P.P.H. Ord.	9/3	8/3	— 1/-
Brit. & Dom. Films £1 ..	-/6	1/-	+ -/6
Brit. Lion Pref. Ord. ..	5/9	6/4½	+ -/7½
Capital Prov. News 5/- ..	-/9	1/6	+ -/9
Gaumont-British Ord. 10 -..	7/3	6/9	— -/6
" "A" Ord.	3/2½	2/10½	— -/3¾
" 5½% 1st Pref.	14/9	14/-	— -/9
" 4½% New Debs. ..	£85	£85½	+ 10/-
General The. Pref.	5/3	5/3	—
" 6½% 1st Mort. Deb. ..	£81	£81	—
Mde. Tussaud 1/- Def. ..	/9	-/6	— -/3
" £1 Pref. Ord.	3/-	4/6	+ 1/6
Moss Empires £1 Ord. ..	18/-	19/3	+ 1/3
" £1 Cum. Pref.	16/-	16/-	—
Odeon 5/- Ord.	8/4½	8/-	— -/4½
" 6% Pref.	15/3	15/3	—
" 5% Debs.	£90½	£90½	—
P.C.T. 7½% Ptg. Pf. Ord. ..	16/6	18/-	+ 1/6
" Cum. "A" Pref. £1 ..	20/7½	20/7½	—
" Cum. "B" Pref. £1 ..	20/3	20/7½	+ -/4½
" Const. 7% Pref. ..	22/6	22/6	—
Sound City (Films) 6% Pref.	3/3	3/3	—
Stoll Th. Corp.	2/6	3/-	+ -/6
Twentieth Cent. 6% Pref. ..	-/8½	1/1½	+ -/5½
Union Cinemas Ord. ..	-/7	-/7	—
" 1st Pref.	6/3	6/3	—
" 2nd Pref.	3/3	3/3	—

£1 shares unless otherwise stated.

Company Notes and News

G. T. V. Entertainments, Ltd.—Registered October 30. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. Solicitors: Titmuss, Sainer and Webb, 3, Fleet Street, E.C.4.

Store Equipment (London), Ltd. — Registered November 4. Capital, £500 in 500 shares of £1 each. Manufacturers of and dealers in furniture and fittings generally, and in particular kinema appliances, etc. The directors are: Stanley F. Rochester, 72, Hogarth Gardens, Heston, Middlesex; Richard A. Webb, 27, Lansdowne Road, Muswell Hill, N.10. Registered office: 21, Cowcross Street, Smithfield, E.C.1.

MORTGAGES AND CHARGES.

Amusement Sites (1941), Ltd., 43, Church Road, Hove.—Legal charge dated April 14, 1936, on 39 and 40, Serge Street, Hastings (being property acquired by the company on September 18, 1941). Amount owing, £6,000. Registered pursuant to Section 81 of the Companies Act, 1929. Holders: Edgar Stewart-Baxter, Downmere, Poynings, Sussex; Francis A. Baird, 8, Christchurch Mount, Epsom; and John S. Hook (solicitor), 13, Bedford Row, W.C.1.

Clifton Picture House (York), Ltd., 48, Stonegate, York.—Issue on August 15, 1941, of £600 debentures, part of a series already registered. (Notice of issue filed October 31, 1941.)

General Cinema Finance Corporation, Ltd., 53, New Broad Street, E.C.2.—Debenture, charged on the company's undertaking and property, present and future, including uncalled capital, dated October 27 1941, to secure all moneys due or to become due from the company to the National Provincial Bank, Ltd.

SATISFACTION

Ritz Proprietors, Ltd., Dean House, Dean Street W.1.—Satisfaction in full on October 16, 1941, of charge dated March 3, 1939, and registered March 13, 1939. According to the register of mortgages the charge registered March 13, 1939, originally secured all moneys due to bank.

General Cinema Finance Corporation

DEBENTURE DETAILS FILED

The General Cinema Finance Corporation has filed particulars of a debenture, charged on the company's undertakings and property, dated October 27, 1941, to secure all moneys due to the National Provincial Bank.

This is J. Arthur Rank's company, which was associated with G.F.D. and C. M. Woolf in the purchase of the control from Ostrer Bros., of the Gaumont-British Picture Corporation. The deal was estimated to have involved between £700,000 and £800,000.

Strand Electric Holdings, Ltd.

4 PER CENT. DIVIDEND

Net profit of operating company before charging taxation was £8,658 (£5,737). After taxation (£4,913) and transfer to capital reserve (£500) profit available for dividend to holdings company is £3,245, which is equivalent to gross dividend of £6,490, less tax. Amount available for distribution by holding company, including balance brought forward from last year, is £3,046. Directors recommend dividend of 4 per cent. actual, less tax (against 2 per cent.). This will absorb £2,300, leaving £746 to be carried forward.

Meeting, 24, Floral Street, Covent Garden, W.C.2, November 25, at 10 a.m.

GRAFTON FILMS

Compulsory Winding-up Petition Deferred

The adjourned petition by Metal Containers, Ltd., for the compulsory winding up of the Grafton Films, Ltd., was again mentioned to Mr. Justice Simonds in the Chancery Division on November 17.

Counsel stated that arrangements for the payment of all the creditors were almost completed, and his lordship allowed the petition to stand over for another two weeks.

Irish Cinemas Profits Up

Profit of Irish Cinemas to August 31 last amounted to £20,439, compared with £20,725. Taxation took £6,188, compared with £7,160, while replacements reserve again gets £3,000.

After payment of the preference dividend requiring £7,850 net, against £8,450, the amount carried forward is up from £24,127 to £27,527.

Transfer Deeds for Paper Salvage

The Board of Trade desire to draw the special attention of company directors and secretaries to the provisions of a new Defence Regulation, designed to protect a company from any liability in respect of the destruction of transfer deeds of its securities at any time not earlier than three years after the transfers had effect, so long as it acts in good faith and without notice of any claim to which the transfers may be relevant. The regulation applies to documents transferring the company's shares, stock, bonds, debentures and debenture stock.

In view of the paper shortage, the Board of Trade hope directors will take full advantage of the protection afforded by this regulation.

Russian Red Cross Appeal

As a result of an appeal for funds for the Russian Red Cross £64 13s. was collected at the Coliseum Cinema, Whitley Bay. Local nurses assisted in the effort.

Stretford Corporation is to submit the requisite draft order to the Home Office in connection with Sunday opening.

A remarakble shot from the Republic super production ICE-CAPADES (British-Lion), which is doing phenomenal business at the Regal, Marble Arch

Rosalind Russell and Don Ameche in a domestic scene from THE FEMININE TOUCH now being shown at the Empire, Leicester Square

Norma Shearer in a Noel Coward Role

M-G-M LINES UP POWERFUL NEW SCHEDULE

THE return of Norma Shearer to the screen after 18 months' absence is announced by M-G-M, which has started production on the star's latest subject "We Were Dancing," with Robert Z. Leonard directing. The picture, which is an adaptation of the Noel Coward play "To-night at 8.30," is a gay comedy.

Melvyn Douglas, who has the male lead, has Lee Bowman as rival for Miss Shearer's affections. In the comedy rôle of Hubert Tyler, Bowman plays a young attorney who is about to wed Miss Shearer, when she falls in love at first sight with Douglas.

Other rôles are filled by Gail Patrick, Reginald Owen and Marjorie Main.

Pasternak's Assignment

Two productions are announced for Joseph Pasternak, who, after directing Deanna Durbin to stardom, has joined M-G-M. He will produce "They Live By Night," a story dealing with a female photographer in a New York night club. Lana Turner will star. The other subject scheduled for Pasternak is "Tulip Time in Michigan," an original story by Water Reisch, which will star Kathryn Grayson, Ann Rutherford and other young players.

Gangster Theme

Several important castings have been made for "Johnny Eager," a gang-land drama, co-starring Robert Taylor and Lana Turner. Van Heflin, Edward Arnold, Patricia Dane and Diana Lewis have already been allotted rôles.

Newcomers to the cast are Glenda Farrell, top film player who had become a Broadway stage favourite, who plays Mae Blythe, an ex-sweetheart of the gangster, played by Taylor. Robert Sterling will play the part of Jimmy Lathrop, the society boy friend rival of Taylor for the heart and hand of Miss Turner in the film, which is being directed by Mervyn LeRoy. It is a strong and sympathetic rôle, the best he has played during his comparatively brief film career.

A Broadway Success

Hard on her success in "Smilin' Through," Jeanette MacDonald has an assigned lead with Nelson Eddy in "I Married an Angel," adaptation of the Broadway musical success.

The cast includes Edward Everett Horton, Reginald Owen, Patricia Dane and Mona Maris. Roy del Ruth, who has been directing "The Chocolate Soldier," will be at the megaphone.

For the fourth time in his career, Reginald Owen donned a long beard for the rôle in "I Married an Angel." He plays the bank manager, Herman Rochkart, whose unfortunate duty it is to keep the hero, who owns the bank, from squandering the stockholders' money. All during the film, Nelson Eddy calls him "Whiskers," which upsets his dignity greatly.

There will be numerous song hits and lavish dances in the Rogers and Hart fantasy which Roy del Ruth will direct.

"Miss Achilles' Heel"

Guy Kibbee is the latest addition to the cast of the new comedy, "Miss Achilles' Heel," which co-stars Rosalind Russell and Walter Pidgeon. He plays the part of Judge Graham. Kibbee reports to M-G-M after recent appearances in "Scattergood Baines," "Almost an Angel," and "Chad Hanna." Norman Taurog is directing.

"Tortilla Flat"

Spencer Tracy and Victor Fleming, one of Hollywood's most successful star-director teams, have been united for a fourth time to film John Steinbeck's "Tortilla Flat," which is scheduled to go into production when Tracy completes "Woman of the Year," his new starring film with Katharine Hepburn.

"Tortilla Flat," with its setting near Monterey, was a best selling novel.

"Above Suspicion" Bought

Published in July and an immediate best-seller, the novel "Above Suspicion," by Helen MacInnes, was acquired by M-G-M for early adaptation to the screen.

Placed in Oxford, England, Paris and Germany, the story relates the adventures of a mild professor who likes poetry, and his wife, a tranquil young girl, when they accept a dangerous mission for their Government. The casting will require an American newspaper man and several other principals, who aid the professor in rescuing his wife from a Nazi concentration camp.

Taylor and Lamarr Co-star

Robert Taylor will portray Alexander Hamilton in "Gentleman from the West Indies," by Dorothy Thompson and Fritz Kartner. Hedy Lamarr will be co-starred in this production, and will enact the rôle of Madame Croix. Sam Zimbalist will produce this story, which was formerly titled "Dawn's Early Light."

"Very Warm for May"

Judy Garland's next picture, following "Babes on Broadway," will be another lilting, youthful musical, "Very Warm for May," featuring the debut of Maria Eggerth, glamorous European star recently signed by M-G-M. Based on the Broadway stage success of last year, the picture also will spotlight Ray McDonald, young dancing find, whose sister, Grace McDonald, starred in the stage production. "Very Warm for May" will present all three principals with elaborate singing and dancing numbers in a setting of gay, modern romance. Arthur Freed will add anew to his reputation as a producer of musicals.

"Nothing Ventured"

"Nothing Ventured," a gay, sparkling, modern comedy, has been added to the list of forthcoming productions at Metro-Goldwyn-Mayer. It will be produced by Pandro S. Berman. Cast and director are yet to be set.

The story is an original for the screen by Ian McLellan Hunter and his sister, Aileen Hamilton, and tells of the joyous adventures of a girl who feigns amnesia. Tiring of her humdrum life as a clerk in a small-town store, she leaves a suicide note and sets out for New York, where she reports she is a victim of lost memory. A millionaire manufacturer "recognises" her as his long lost daughter and takes her into his luxurious home. However, complications develop. The son of another millionaire falls in love with her, and her small-town sweetheart also appears.

How she works out the pattern of her life furnishes many humorous situations.

"Mrs. Miniver," by Jan Struther, is one of the production highlights of the new season, and is planned as a vehicle for Greer Garson, who will co-star with Walter Pidgeon, with whom she last appeared in "Blossoms in the Dust." William Wyler is announced as director.

Obituary

M-G-M SALESMAN

Death of E. G. Whitney

We regret to announce the death, on Friday, of Edward J. Whitney, salesman in M-G-M's London branch. Mr. Whitney, who had been ill for three months, joined the company 14 years ago and had been engaged in the London branch practically from the start.

He leaves a wife, and a son in the R.A.F. The funeral took place at Great Missenden on Tuesday.

Added poignancy is given to the tragedy by the fact that only a few months ago Mrs. Whitney's other son, who was serving in the Army, was killed as a result of an accident.

Roll of Honour

SGT. LEN CHAPMAN, R.A.F.

The death in action is announced of Sergt. Len Chapman, who was killed in a bombing raid over Germany. He was one of the most popular managers on the circuit controlled by E. L. Manches, and previous to joining up a year ago was manager of the Capitol, Wembley. Previous to that he was in charge of the Scala, Dartford.

NAMES in the NEWS

SAMUEL'S GREAT CHARITY DRIVE—A ROCHDALE MANAGERESS—MANAGER AND PRODUCER—HURRY IN TOWN—KINEMA JOURNALISTS NEW JOB—AGATE'S FINE RECORD

W. A. Newman, formerly of Oxford, has taken over the management of the Colchester Playhouse, in succession to S. Berwick, who has joined the R.A.F.

Clif'ord Higgin, manager of the Empire Cinema, Rochdale, Lancs., having gone into the Army, Miss Doris Williamson has been appointed manageress. At its meeting on Thursday last the Watch Committee sanctioned the transfer to her of the kinema's licence.

Miss Williamson has been at the Empire over twenty years. After working there for only three weeks as an attendant she went into the office as assistant to the manager, and she has since been employed in turn at the cash desk and as secretary.

Lewin P. Samuel, director of the Greater Scala (Birmingham), Ltd., the veteran charity organiser, is again making arrangements to run the annual kinema collections in aid of the *Birmingham Mail* Christmas Tree Fund. For fifteen years out of the last sixteen "Uncle Lewin" has been responsible for the distribution and collection of the boxes, and the banking of the money. Laid aside by illness last year, "Alf" May, general manager of the Bristol Kinema, stepped into the breach at short notice, and was successful in securing over £900 for this well-deserved charity. This year's collection will be made next month, and "Uncle Lewin" is circularising the managers of all local kinemas, again appealing to them for their whole-hearted support.

C. Howard Lee, manager of Derby Odeon, has returned to duty after an illness of severa weeks' duration.

Thomas Dando, well-known organist of Gaumont, Manchester, has just finished a week as guest organist at Gaumont Palace, Derby. Mr. Dando's special feature was "A March of Song," or the most popular tunes between 1900 and 1940, which proved to be a novel attraction.

Miss Marjorie Mellor, usherette at the Gaiety Cinema, West Hartlepool, has married **James Morrell Barker,** at Christ Church, West Hartlepool. Miss Mellor is the only daughter of Mr. and Mrs. Charles Mellor. Her father is manager of the Gaiety Cinema, West Hartlepool.

Lauri Rogers, manager of the Odeon, Isleworth, who has recently recovered from a severe bout of pneumonia, called in on the KINE. last week and spoke of the old days when he was this paper's representative in Italy. Since those days he has done a great deal on the publicity and production sides, and it would seem still hankers after the latter occupation for which has capabilities appear particularly suited. His experience includes publicity with Case Hoagland at U.D., publicity manager for International Pictures, Ltd., and Helga Films, publicity with J. V. Bryson at Universal, with Bryson at Whitehall Studios, directed several films in Italy and produced "The Pirate," an Italian film which had a great success in the old silent days, with Metro-Goldwyn-Mayer as first assistant for "Ben Hur," assistant director for B.I.P. at Elstree.

J. L. Manches, son of E. L. Manches, who controls the Grantham, Excelsior and Medway Cinemas, Ltd., and formerly of the head office staff, is now serving with the Reconnaissance Corps in which he is a sergeant.

Richard R. Hagon, well-known kinema journalist in the North-East, has joined the Ministry of Supply as technical engineer. Mr. Hagon, previous to becoming a Civil Servant with the Assistance Board eight years ago, had extensive experiences as a mechanical and marine engineer, both at home and abroad. During the last war he was for a period a lecturer and workshop instructor at Rutherford College, Newcastle. He subsequently managed a factory making aircraft components. Eventually he was recalled to Admiralty Service and was Second Engineer of H.M.S. Grainag attached to the Harwich Flotilla. After a tour of Australia in the employ of the Ministry of Shipping he took a post at Singapore, and in due course became outside superintendent engineer for United Engineers, Malaya. On his return to England he had his left leg injured and as a result developed his journalistic ability until he became manager of a series of weekly newspapers.

George Agate, manager of the Ambassador, Stoke Newington, for the past seven years, who has suffered at the hands of the Hun by losing his dwelling as a result of "near misses" and having his theatre closed for five months through enemy action, is getting his own back indirectly. His son, George, aged 18½, who has been in M-G-M's booking department for over four years, has just joined the R.A.F. after passing all his examinations, and begins training as Flight-Sergeant Air-gunner, with hopes eventually of receiving a commission as pilot officer. Daughter Florence, aged 21, has exchanged a post with Girosigns for the driving seat of an ambulance in the West Ham area. Meanwhile, her younger sister carries on with work of national importance for the M. of I. at the premises of National Screen Service. A fine record which creditably follows on Mr. Agate's own service in the last war, when he was an A.N.1 E. in the R.N.A.S., spent 22 months in France and had a flying accident which blinded him for 12 weeks and permanently affected his eyesight. He also ran an Army kinema for 18 months in France before resuming his Trade activities, which now total 31 years.

E. C. Hurry, until he joined up in the R.A.O.C., manager of the State, Edmonton, was also a recent visitor to the KINE. He is now a 2nd Lieut., and in between his many Corps duties finds time to control the activities of a dance band and orchestra which is conducted by Phil Park, the well-known kinema organist.

Incidentally, a recent recruit to the R.A.O.C. is **Emanuel Starkie,** who will be remembered as the brilliant orchestra chief of the Regal, Marble Arch, and previously at the Coronation, Manor Park, during the period when both halls were run by Suburban Super Cinemas, Ltd. When A.B.C. dispensed with the orchestra at the Regal Starkie became mine host of a popular hostelry in a West London suburb.

THE GHOST WALKS AT EXETER

Odeon Exploitation

A SPECIAL boosting of "Old Mother Riley's Ghosts" was made by Manager Harry Clare, of the Exeter Odeon.

Planned on elaborate lines, the whole of the stage was employed for a ten-minute interval in each of the evening programmes for the week.

With the co-operation of a local comedian, who portrayed the celebrated screen character, and with numerous adventitious aids, Mr. Clare secured a succession of laughs as, one by one, the popular "old lady" met the ghosts of several of her ancestors.

With an appropriately dramatic entry, "Old Mother Riley" was "picked up" by the spotlight which accompanied her across the floor of the darkened stage. Howling wind and clanking chains, weird noises and muffled voices greeted her.

After patter with the manager, "she" was introduced to a "portrait" of one of her predecessors whose eyes oggled at her when she examined it. Then, a "wraith" floating by distracted her attention. She next encountered the beheading block which gave her the "cold shivers" when its purpose was explained. Another apparition flitted by to give her another touch of the jitters. She next had an introduction to the last resting place of another of the earlier "Rileys," and had yet another spine-chilling experience as she came face to face with the clanking, clattering "ghost."

Albert Modley in a scene from BOB'S YOUR UNCLE, which Butcher will Trade show on Tuesday afternoon at the Cambridge Theatre

R.A.F. CHANNEL FLOAT TO FIGURE IN FILM

Banks to Direct Laurel and Hardy

BIG 20th-FOX BUSINESS

A FILM dealing with the adventures of R.A.F. personnel shot down over the English Channel and the North Sea who find refuge in floats anchored in the water is being prepared by Twentieth Century-Fox under the title of "Channel Float No. 18."

It is based on an original story by Samuel G. Engel, which has been purchased for early production.

Laurel and Hardy Signed

Movietone City officials are so delighted with the finished results of "Great Guns," the new Laurel and Hardy comedy—they are agreed that this is one of the funniest pictures this team have ever made—that they immediately signed Laurel and Hardy to a five-year contract.

"Great Guns" is the first American-produced film Monty Banks has directed, and it is said the picture promises something "unusual" in army comedies. The cast also includes Sheila Ryan, Dick Nelson, Edmund MacDonald, Charles Trowbridge, Ludwig Stossel and Kane Richmond.

Alice Faye's Next

In addition to her already heavy itinerary of films on schedule Alice Faye has just been cast to star in "Red Lights," on which Mark Hellinger will start production shortly.

Jackie Searl, who was Jane Withers' leading man in her first starring picture, "Ginger," will be back with her in Jane's 28th picture for 20th-Fox, "Small Town Deb," and will play the part of Jane's not-too-agreeable brother. Also in the cast are Jane Darwell, Cobina Wright, Jun., and Bruce Edwards. Harold Schuster will direct.

Sara's Reward

Sara Allgood, who it is said gives a never-to-be-forgotten performance as the mother in the recently completed "How Green Was My Valley," was rewarded by 20th Century-Fox with a long-term contract. Before going to America to become famous on the Broadway stage she starred with the famous Abbey Players of Dublin, Ireland.

Pat O'Brien's First

"Highway to Hell" is the first of Pat O'Brien's two starring vehicles he is under contract to make for 20th-Fox and is planned as one of their major specials.

Already set for featured parts are Carole Landis, Cesar Romero, Lloyd Nolan, Sheldon Leonard and Cobina Wright, Jun.

Based on the drama of a murder syndicate, it is the story of real-life events, which actually took place recently and was headlined in American newspapers. It concerns a fighting district attorney who goes up the ladder the hard way, starting at the bottom as a policeman, who defies politicians and works his way into a crusade that rips the organised underworld to pieces. It is being filmed on a large scale, with a cast numbering hundreds.

Big Business

More instances of the exceptional business recorded by 20th-Fox releases are advanced by Sutton Dawes, who announces that "Kipps" has surpassed in many situations the records set up by "Down Argentine Way" and "Tin Pan Alley."

Similar gratifying results have been received in respect of "The Great American Broadcast," which had to be held over for a third week at the Metropole, Dublin, and "That Night in Rio," which brought in the biggest money ever taken in Stirling. Unprecedented business is also reported throughout North and South London for "Man Hunt."

For the West End

"Moon Over Miami," 20th Century-Fox's lavish musical extravaganza, opens in the West End on November 24 at the Odeon, Leicester Square.

Exhibitors who have already seen this grand swinging musical are of the unanimous opinion that it tops even "That Night in Rio" for sheer beauty, rich splendour and gorgeous colour. Its delightful love story is interspersed with tuneful melodies by Leo Robin and Ralph Rainger, sparkling gaiety and fun set in the luxurious atmosphere of the millionaire's playground—the gleaming white beaches, swaying palms and blue lagoons of America's tropical paradise provide exquisite backgrounds for the Technicolor cameras.

The stars, Betty Grable and Don Ameche, who were teamed so successfully in "Down Argentine Way," head a grand cast, which also includes Robert Cummings, Charlotte Greenwood, Jack Haley and Carole Landis. Walter Lang directed.

"How Green was My Valley"

Fresh raves continues to be received at 20th Century-Fox's London office of the terrific sell-out business recorded at the Rivoli, New York, with the Darryl Zanuck Special, "How Green was My Valley." Standing room only is reported to be the order of the day, with smash figures for the second week-end, equalling the first.

This film boasts a stellar cast of well-known personalities, including Walter Pidgeon, Maureen O'Hara, Anna Lee, Roddy MacDowell, Donald Crisp and Sara Allgood. Directed by John Ford, it is based on the best-selling novel by Richard Llewellyn.

C. A. CRATHORN

PAT CAMPBELL

Odeon Cinemas Administrator Moves

PAT CAMPBELL SUCCEEDS CRATHORN IN THE MIDLANDS

Charles A. Crathorn, for the past three years Midland Area Administrator for Odeon Theatres, Ltd., last week-end left the Midlands for the Metropolis. His appointment as administrator of Odeon kinemas in the South London and Kent area means his severance of the numerous friendships inside and outside the local Trade he has made during the past 17 years.

His first association with entertainments was as a youth of 17, while since 1924, when he joined Erdington Amusements, Ltd., which controlled the Erdington Picture House, Birmingham, he has held a series of managerial appointments in Birmingham and the Black Country.

With the Dent Circuit

Seven years later, following the taking over of that and other local kinemas, first by Cinema Proprietors, Ltd., and later A.B.C., he was in charge of the Astoria Kinema, Aston. That position he resigned in 1932 to become general manager of the Dent circuit which comprised the King's Norton Palace of Variety (now the Savoy), Birmingham; the Grand, Tamworth; and the Royal, Dorden.

Early in 1934 he commenced a successful career with Odeon Theatres, Ltd., being selected to open and take charge of the Odeon Theatre, Blackheath. Before opening the Odeon Theatre, Dudley, three years later, Mr. Crathorn took a keen interest in the general life of that locality. He organised a successful sports day for Odeon patrons, which was attended by 3,000 people, while as the result of a Harvest Festival gathering among the Blackheath Odeon Children's Circle the local hospitals benefited by the gift of two lorry loads of garden produce. Mr. Crathorn also manifested his versatility by successfully arranging the huge entertainment programme in connection with the Halesowen Charter Celebrations in 1936.

Promotion

While at the Odeon Theatre, Dudley, he was appointed area adviser, and three years ago was promoted to the position of Midland area administrator. He was elected a member of the KINE. Company of Showmen as long ago as 1932. An active member of the Birmingham and Midlands branch of the C.E.A., he has done much useful work on various committees. A keen worker in the cause of charity, Mr. Crathorn has in recent years rendered good service as a member of the Birmingham and Midland Trade Benevolent Fund Committee.

An Experienced Manager

Mr. Crathorn's departure from Birmingham found his duties taken over by Patrick W. Campbell, manager since 1936 of the Odeon Theatre, Sutton Coldfield. He is well qualified to fulfil the post of area administrator, for he has had something like 20 years' managerial experience in the entertainment world in the provinces and Scotland. Prior to coming to Birmingham in 1926 Mr. Campbell had had charge of kinemas in Glasgow, Peterborough, Gloucester and other provincial towns. His first appointment in Birmingham was the Kingsway, King's Heath, followed a few years later by the Royalty, Harborne. Since August, 1933, he has been with Odeon Theatres, Ltd., making a start in opening and taking charge of the Friars Theatre, Canterbury. Three years later he returned to the Midlands on the completion of the new Odeon Theatre, Sutton Coldfield, and during his stay in that Warwickshire town he has been responsible for a series of successful efforts on behalf of local charities.

Kettering Seat Prices

MUST BE INDICATED

Northants County Council delegates its kinema licensing administration to the Kettering Corporation, which has now requested that in the interests and for the protection of the public, consideration be given to the question of attaching to the grant of licences appropriate conditions as to the indication of the prices of seats.

The conditions which the corporation suggests are similar to those imposed by the London County Council.

The County Council Committee, being in agreement with the representations by the Kettering Corporation, now recommends accordingly.

The charity yield from Sunday opening in Northamptonshire for the September quarter was £229.

A.F.S. Concert Abandoned

After two adjournments of the application by the Roxy, Burnley, to give a Sunday concert in aid of the local A.F.S. Comforts Fund, the effort has been abandoned. The Justices took exception to the programme, which included dancing turns, and asked that a revised programme be submitted.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Black Sheep of Whitehall (United Artists)—British.	80 min. (U)	Will Hay, John Mills, Basil Sydney.	Riotous comedy extravaganza with a topical anti-Nazi theme. Story good, star in irresistible form and gags, both verbal and spectacular, bright.	Capital British comedy booking. Great for youngsters.
Deadly Game, The (Pathe)—American.	63 min. (A)	Chas. Farrell, John Miljan.	Espionage melodrama, built from familiar, but evergreen material. Acting competent, and climax exciting.	Good programmer for the masses. Safe for youngsters.
Dr. Jekyll and Mr. Hyde (M-G-M)—American.	123 min. (A)	Spencer Tracy, Ingrid Bergman, Lana Turner.	Spectacular period thriller, an elaborate version of Robert Louis Stevenson's macabre classic. Acting exceptionally good and technical work brilliant.	Excellent popular booking. Not for youngsters.
*Hatter's Castle (Paramount)—British.	102 min. (A)	Robert Newton Deborah Kerr. Emlyn Williams.	Period melodrama based on A. J. Cronin's best seller. Story sordid, but realistic. Acting very good and atmosphere faithful. Feminine appeal strong.	Outstanding general booking. Not for youngsters.
Honky Tonk (M-G-M)—American.	105 min. (A)	Clark Gable, Lana Turner, Frank Morgan.	Rousing, robust, last-century small-town comedy melodrama. Story eventful, characterisation vigorous, fights terrific and sex appeal snappy. Staging and detail convincing.	Excellent popular booking. Not for youngsters.
It Started With Eve (G.F.D.-Universal)—American.	90 min. (U)	Deanna Durbin, Chas. Laughton, Robert Cummings.	Romantic comedy drama with occasional songs. Story slight, but appealing and amusing. Stars in good form and staging adequate. Feminine and family appeal strong.	Excellent general booking, great stuff for the masses and family.
Murder by Invitation (Pathe)—American.	63 min. (A)	Wallace Ford, Marian Marsh, Sarah Padden.	"Who dunnit" murder mystery comedy melodrama with a spooky house background. Story ingenious, teamwork competent and climax exciting.	Good general booking. Nothing to harm youngsters.
Our Wife (Columbia)—American.	94 min. (A)	Melvyn Douglas, Ruth Hussey, Ellen Drew.	Thoroughly entertaining triangle comedy with two women fighting for the love of a man. Very well acted and dialogued.	First-class light booking. Not very suitable for juveniles.
Puss in Boots (Columbia)—American.	39 min. (U)	Junior Addario, Robert Skilling, Jr.	Unpretentious screen pantomime, suggested by the popular fairy tale	Christmas novelty for small hall matinees only.
Reg'lar Fellers (Pathe)—American.	70 min. (U)	Billy Lee, Alfalfa Switzer,	Juvenile comedy drama suggested by a popular American cartoon strip. Story slight and theatrical, but youngsters entertaining.	Programmer for industrial halls and youngsters.
†Smilin' Through (M-G-M)—American.	100 min. (U)	Jeanette Macdonald, Brian Aherne, Gene Raymond.	Picturesque period romantic melodrama with music and song, photographed in Technicolor. Acting good, story and sentiment evergreen, staging picturesque and songs appropriate.	Box-office booking for the family and feminine audiences.
*Sporting Love (Exclusive)—British.	73 min. (U)	Stanley Lupino, Laddie Cliff, Lee Ann Meredith.	Spirited musical comedy based on popular West End stage success. Bright, tuneful, snappy lines and clever dancing. First reviewed in KINE. Dec. 3, 1930.	Very good light booking for all classes Popular re-issue.
Stand and Deliver (Pathe)—American.	63 min. (U)	Leo Gorcey, Bobby Jordan, Warren Hull.	Actionful East Side Kids comedy melodrama. Story good, juvenile players convincing and climax exciting.	Good general booking. Safe for youngsters.
Two in a Taxi (Columbia)—American.	63 min. (U)	Anita Louise, Russell Hayden.	Big-town romantic melodrama. Acting competent and staging convincing, but story obvious. Feminine and human appeal slight.	Fair average support. Nothing to harm youngsters.
Unholy Partners (M-G-M)—American.	94 min. (A)	Edward G. Robinson, Edward Arnold, Laraine Day.	Spectacular kaleidoscopic post-Great War romantic melodrama, concerning the uneasy partnership of a newspaper man and an unscrupulous racketeer. Plot obvious, but detail interesting, acting powerful and twists colourful.	First-rate box-office proposition for the crowd. Not for youngsters.

* A British Picture. † In colour.

REVIEWS FOR SHOWMEN

It Started with Eve

General F.D.-Universal. American (U). Directed by Henry Koster. Featuring Deanna Durbin, Charles Laughton and Robert Cummings. 8,122 feet. Release not fixed.

ROMANTIC comedy drama, with occasional songs, concerning a benign old buffer, a lover of good music and better food, who leaves his deathbed to sponsor romance between his son and an attractive and musically gifted hat-check girl.

The story, which is artlessly yet cunningly fashioned in the evergreen Cinderella tradition, makes no great demands on the vocal talents of Deanna Durbin or the histrionics of Charles Laughton. Nevertheless, the two thoroughly enjoy their freedom from responsibility. Moreover, the holiday spirit, the happy escape from stern reality, is infectious. In its odd way the picture is refreshingly entertaining. Excellent general booking, great stuff for the masses and family.

Story.—Jonathan Reynolds, an elderly business magnate, is presumed to be on his deathbed. Junior, his son, flies to him, and the old man's last request is to meet Gloria, junior's fiancée. Junior cannot locate Gloria, but rather than disappoint his father, he persuades Anne Terry, a pretty hot-check girl, to act as substitute.

Jonathan not only takes to Anne, but makes a miraculous recovery. Anne is persuaded to keep up the deception until Jonathan is completely fit. She has a good voice and her singing gives pleasure to Jonathan, who is a music-lover.

Meanwhile, Gloria and her mother do not hesitate to show their disapproval. When the truth is disclosed Jonathan causes Anne and Gloria to meet. He quickly realises that Anne is the better of the two. He knows that Junior is of the same opinion. With a little subterfuge he brings the two together.

Acting.—Deanna Durbin cake-walks through the part of Anne. All she has to do is to be her natural self and sing occasionally, and she does both delightfully. Charles Laughton is not too convincingly made up as Jonathan, but he amuses. Robert Cummings is a likeable Junior. Margaret Tallichet strikes just the right note in contrast as the real Gloria

Production.—The story is very simple, it never deserts the obvious and makes no great demands on the imagination, but with all its artlessness it is represented by a happy combination of sentiment and humour. It is the tongue-in-the-cheek treatment that does the trick.

The play pins its faith in the power of make-believe, and its many flights of fancy find adequate substance in the kindly thoughts and spontaneous acts of the central characters.

Song, delightfully rendered, provides appropriate trimmings. It is the most novel as well as one of the best of the Deanna series.

Points of Appeal.—Happily irresponsible story, good teamwork of Deanna Durbin and Charles Laughton, sound supporting cast, pleasing twists, happy climax, delightful singing. provocative title and big star values.

Hatter's Castle

Paramount. British (A). Directed by Lance Comfort. Featuring Robert Newton, Deborah Kerr and Emlyn Williams. 9,180 feet. Release not fixed.

PERIOD melodrama, based on A. J. Cronin's persistent best-seller, concerning an arrogant, dictatorial and vicious Scottish tradesman who becomes a tragic victim of his own evil mind, selfish pride and colossal egoism. Before nemesis overtakes him, his wife dies, his young son commits suicide and his daughter is sullied.

The tale is wrapped up in the fate of all four, and the central character in particular. It is a gloomy, sordid and ugly narrative, but it is also life.

Its sustained power, its stern moral, its realistic characterisation—Robert Newton is magnificent in the lead—its title, author and, in a smaller measure, star values, give it obvious box-office appeal. A highly creditable British picture. Outstanding general booking.

Story.—John Brodie, a dictatorial and ambitious hatter in Levensford, a town in Scotland, believes he is related to the peerage. His business success and vanity prompt him to build and live in a fantastic house, dubbed "Hatter's Castle" by his neighbours and business rivals. His wife, his grown-up daughter, Mary, and his young son, Angus, are in awe of him.

Unknown to his family, he is keeping Nancy, a barmaid. Dennis, Nancy's former lover, turns up and Nancy persuades Brodie to give him a job.

Meanwhile, romance springs up between Mary and Renwick, a young doctor. Dennis, who has his eye on the main chance, earns a substantial commission by secretly selling the shop next door to Brodie's to a rival firm of hatters. He celebrates by seducing Mary.

Soon Brodie begins to feel the business competition. He turns Mary out of his house when he learns of her condition.

She catches a train to Glasgow and meets Dennis. He refuses to have anything to do with her. Shortly afterwards he is killed in the Tay Bridge disaster. Mary escapes.

Later, Mrs. Brodie dies, but Brodie, now practically penniless, receives cold comfort from Nancy. He pins his last hopes on Augus winning a scholarship, but the boy is caught cheating and commits suicide. Alone in his house of cards, Brodie loses his mind, sets the house on fire and is consumed by the flames. Mary and Renwick are reconciled at the fade-out.

Acting.—Robert Newton gives a splendid performance as the house-proud, ambitious, vicious and licentious provincial tradesman Brodie. His portrayal, ugly as it is, grips. Emlyn Williams is no less effective as the slimy and unscrupulous Dennis Deborah Kerr, Beatrice Varley and Anthony Bateman are convincing as Mary, Mrs. Brodie and Angus. Enid Stamp Taylor heads a competent supporting cast.

Production.—The highlights of the picture are the reconstruction of the Tay Bridge disaster and the destruction by fire of Hatter's Castle, but it is character drawing and detail rather than spectacle that lift the melodrama on to a high plane.

The cross-sections of life have purpose, the whole representing a compelling, if grim, composite portrait of ugly period provincialism. Incidentally, its harsh and, at times, sinister tones are no impediment to feminine appeal. The reverse is the case; the film, like many of the near classics, has a subtle knowledge of feminine psychology. It stimulates emotionally. It is the best-seller come to life.

Points of Appeal.—Arresting story, powerful characterisation by Robert Newton, very good support, convincing atmosphere, sensational, spectacular highlights, accurate and colourful atmosphere, subtle feminine angle and box-office title.

Deborah Kerr and Emlyn Williams in the Goldsmith production HATTER'S CASTLE (Paramount)

Dr. Jekyll and Mr. Hyde

M-G-M. American (A). Directed by Victor Fleming. Featuring Spencer Tracy, Ingrid Bergman and Lana Turner. 10,951 feet: Release not fixed.

SPECTACULAR period shocker, a fruity version of Robert Louis Stevenson's macabre classic, telling of a young doctor who believes he can separate the good and evil in man. He experiments with himself, but in the end pays the supreme penalty for attempting to usurp the authority of the Almighty.

Spencer Tracy plays the dual rôle, but his performance is exuberant rather than subtle. His gentle, serious Dr. Jekyll runs a poor second to the evil, girl-chasing Mr. Hyde. Lack of balance and a tendency to run to length are the major faults.

Nevertheless, the film is a very good thriller. It is also infallibly box-office, title and star values—Ingrid Bergman is marvellous—take care of that. Excellent popular booking.

Story.—Dr. Jekyll, a promising young doctor, believes that there are two distinct sides to every character—good and evil. He feels he can be of invaluable service to mankind if he can separate them. Sir Charles Emery, father of Jekyll's fiancée, Beatrix, scoffs, and so does John Lanyon, Jekyll's best friend.

Undaunted, Jekyll continues with his experiments, and finally he discovers a potion which works the oracle. While under the spell his features as well as his character change. He adopts the name of Mr. Hyde for his evil self. Ivy Peterson, an attractive barmaid, excites his appetite and he keeps her. During his normal moments he courts Beatrix. Eventually he can no longer control himself and he kills both Ivy and Beatrix. He is, in turn, mercifully killed by John Lanyon.

Acting.—Spencer Tracy gives a sincere performance as the well-meaning Dr. Jekyll. His Mr. Hyde is more exuberant, but much less convincing. As the evil self he looks too much like one of the bhoys. The exaggeration is harmful to contrast. The best part of the dual interpretation is the photography. The transformation is brilliantly ingenious. Ingrid Bergman is superb as the attractive and persecuted Ivy, and Lana Turner is a pretty Beatrix. The support is satisfactory.

Production.—Spencer Tracy is, of course, the big box-office noise of this latest screen version of Robert Louis Stevenson's grizzly classic, but it is undoubtedly Ingrid Bergman's picture. She manages to give point to Mr Hyde's salacity and sadism, but Mr. Hyde on his own is too much the evil playboy and athlete—he literally leaps at his quarry—fully to convince. As for Dr. Jekyll, he takes a very back seat. Next to the clever Swedish player the technical work comes high.

The film is very well mounted, faithful to period and brilliantly photographed. Its technical thrills as much as anything prevent it from being dubbed theatrical and old-fashioned. Its terrific star and title values make it box-office anyway.

Points of Appeal.—Creepy story, colourful atmosphere, breath-taking technical thrills, enthusiastic performance by Spencer Tracy, brilliant acting of Ingrid Bergman, and terrific title and star values.

REVIEWS—continued on page 29

Columbia
PRESENTS

Anita Louise · Russell Hayden
Hoagy Carmichael · Dick Purcell
Chick Chandler · Fay Helm
Directed by Robert Florey

COLUMBIA PICTURES

PROVINCIAL TRADE SHOWS

NEWCASTLE	Stalls	Tues.	Dec. 2
LEEDS	Tower	Thurs.	Dec. 4
SHEFFIELD	Union Street P. P.	Tues.	Dec. 2
MANCHESTER	Gaiety	Thurs.	Dec. 4
BIRMINGHAM	Scala	Thurs.	Dec. 4
CARDIFF	Olympia	Wed.	Dec. 3
LIVERPOOL	Futurist	Fri.	Dec. 5
GLASGOW	Greens Playhouse	Thurs.	Dec. 4

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Puss in Boots

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HOW TO TAME A WIFE ...IN ONE EASY LESSON!

Columbia PRESENTS

...A spanking, smart comedy...with sparkling, gay people...to give you one of the most delightful entertainment treats that ever gladdened your heart with laugh after laugh!

PROVINCIAL TRADE SHOWS.

CARDIFF	Olympia	Tuesday	Dec. 2	10.45
BIRMINGHAM	Forum	Friday	Dec. 5	10.30
LEEDS	Ritz	Thursday	Nov. 27	10.45
LIVERPOOL	Forum	Tuesday	Dec. 2	10.45
GLASGOW	Regal	Tuesday	Dec. 2	10.45
NEWCASTLE	Haymarket	Thursday	Dec. 4	10.30
SHEFFIELD	Hippodrome	Tuesday	Dec. 9	10.30
MANCHESTER	Theatre Royal	Tuesday	Dec. 2	10.45

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Screen play

"Never raise your hand to a woman! Use my slipper!"

COLUMBIA PICTURES

starring

RUTH ★HUSSEY ★MELVYN DOUGLAS ★ELLEN DREW

with

CHARLES COBURN · JOHN HUBBARD

Screen play by P. J. Wolfson A JOHN M. STAHL PRODUCTION Directed by JOHN M. STAHL

A COLUMBIA PICTURE

The fate of two men in her Trembling Hands!

THE GOVERNOR'S RESIGNATION!

BOSS MALONEY'S MURDER CONFESSION!

Columbia PRESENTS

THE BIG BOSS

What dread secret did these men share... that made one of them go to the gallows rather than reveal it to the world?

With

OTTO
KRUGER

GLORIA
DICKSON

JOHN
LITEL

DON
BEDDOE

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PROVINCIAL TRADE SHOWS

NEWCASTLE	Essoldo	Mon. Dec. 1	10.30
SHEFFIELD	Union St. P.P.	Wed. Dec. 3	10.30
MANCHESTER	Theatre R.	Tues. Dec. 9	10.45
LEEDS	Tower	Tues. Dec. 2	10.45
LIVERPOOL	Scala	Thurs. Dec. 4	10.45
BIRMINGHAM	Scala	Wed. Dec. 10	10.30
CARDIFF	Park Hall	Fri. Dec. 12	10.45
GLASGOW	La Scala	Tues. Dec. 9	10.45

Original screen play by Howard J. Green Directed by CHARLES BARTON

KAY HARRIS
as Tillie

WILLIAM TRACY • **DAPHNE POLLARD**
as Mac — as Mumsy

GEORGE WATTS
as Mr. Simpkins

JACK ARNOLD • **MARJORIE REYNOLDS**
as Whipple — as Bubbles

ERNEST TRUEX • FRANKLIN PANGBORN

Screen play by Karen DeWolf and Francis Martin Based upon the Comic Strip created by RUSS WESTOVER

Directed by SIDNEY SALKOW

Trade Shou

COLUMB
PICTUR

YOU'LL AGREE IT'S A SWEETH
Columbia
PRESENTS
BROADWAY
AHEAD
PROVINCIAL TRADE SHOWS.
BIRMINGHAM Forum Wed. Dec. 3 10.30
NEWCASTLE Haymarket Fri. Dec. 5 10.30
LEEDS Ritz Tues. Dec. 9 10.45
SHEFFIELD Cinema House Fri. Dec. 12 10.30
CARDIFF Olympia Tues. Dec. 9 10.45
LIVERPOOL Forum Thurs. Dec. 11 10.45
MANCHESTER Theatre Royal Tues. Dec. 16 10.45
GLASGOW Regal Wed. Dec. 10 10.45
COLUMBIA PICTURES

VEETHEART OF A MUSICAL!

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2 10.30
9 10.45
11 10.45
16 10.45
10 10.45

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Because of its thrilling humanness, its exciting drama of lovable people, its laughs..and the tears that lurk behind them!
THE BIGGEST MAN IN TOWN
FRANK CRAVEN • EDGAR BUCHANAN • ROGER PRYOR
and introducing Eileen O'HEARN

een Play by Fanya Foss
and Jerry Sackheim
Directed by
CHARLES BARTON
COLUMBIA PICTURE

Columbia Theatre
MONDAY
NOVEMBER 24TH
10:30 a.m. & 2:15 p.m.

REVIEWS—continued from page 20

Smilin' Through

M-G-M. American (A). Photographed in Technicolor. Directed by Frank Borzage. Featuring Jeanette Macdonald, Brian Aherne and Gene Raymond. 8,987 feet. Release not fixed.

PICTURESQUE period romantic melodrama, with music and song and Technicolor. Although a remake of the first of the few of the genuine screen tear-jerkers, its tender tale of sweet and bitter memories will be the yardstick by which all "weepies" are judged. The measure may have worn a little thin, but the capable and popular stars and, above all, the magic of Technicolor successfully offset its honourable antiquity. From plot to star and title values it is tailor-made for the masses. Box-office fan and feminine booking.

Story.—Sir John Carteret, an English landowner, falls in love with Moonyeen Clare, a pretty Irish girl. His rival is Jeremy Wayne, a wild inebriate. Moonyeen returns John's love, but is shot dead at the altar by Jeremy. Jeremy escapes to America. Years later Owen Harding, the local parson, persuades John to adopt Kathleen, a pretty Irish orphan. When the Great War breaks out Kenneth, son of Jeremy Wayne, comes to England to join up. He meets Kathleen, now a woman, and they fall in love. John learns of their romance and, still obsessed by his sweet and bitter memories, forbids their association. Kenneth is later wounded. At this juncture, Owen persuades John to forget the past. He does, and shortly afterwards he is reunited to Moonyeen in death.

Acting.—Jeanette Macdonald meets all vocal and acting demands in the dual rôle of Kathleen and Moonyeen. Gene Raymond finds the dual rôle of Kenneth and Jeremy a little bit beyond him, but Brian Aherne acts sincerely and ages gracefully as John. Ian Hunter also fits neatly into the picture as the Reverend Owen Harding.

Production.—The lachrymose and somewhat theatrical tale takes a full three-quarters of an hour to warm up. When it does it is no pyrotechnic display. Still, in spite of its gentle infirmity, its sentiment is sweet, its atmosphere is both picturesque and fragrant, its song numbers are appropriate and, towards the finish, it is tremendously patriotic "Land of Hope and Glory" is included in the score. Its simple, heart-warming and hard-wearing fabric invests it with obvious mass and feminine appeal. Superb Technicolor photography cunningly amplifies the whole. Big star and title values furnish the necessary box-office trimmings.

Points of Appeal.—Evergreen story, picturesque treatment, good performance and singing by Jeanette Macdonald, good support, pleasing tunes, terrific feminine angle and big title and star values.

Two in a Taxi

Columbia. American (U). Directed by Robert Florey. Featuring Anita Louise, Russell Hayden and Noah Beery, Jun. 5,667 feet. Release not fixed.

BIG-TOWN romantic melodrama, concerning the efforts of an ambitious young taxi driver to acquire a garage. The struggle is vigorously depicted by Russell Hayden and a competent supporting cast, but the story vicissitudes are too prosaic and obvious for their efforts and the entertainment to make a very strong appeal. At its best, it is rubber-stamp fiction. Fair average support for other than sophisticated audiences.

Story.—Jimmy Owens, an independent New York taxi driver, decides to give up his precarious living and purchase a garage. He makes his choice, and agrees to pay the owner three hundred dollars down and the rest in easy instalments. Bonnie, his girl friend, is all for him, and so is Sandy, his mechanic friend.

Things at first look promising, but trouble starts when Jimmy gets involved in a war between the independent and combine drivers. He comes off second best and is tempted to drive for a gangster. Fortunately for him, Sandy saves him from his foolishness. Later, jealousy comes between Jimmy and Bonnie. They eventually make it up and decide to marry, even though Jimmy can't pay for the garage. They drive out to tell the owner the deal is off. However, he turns out to be big-hearted, and allows them to move in on their own slender terms.

Acting.—Russell Hayden makes an eager, two-fisted Jimmy, Anita Louise is an appealing Bonnie, and Noah Beery, Jun., has his moments as Sandy. The supporting types, too, are convincing.

Production.—The settings are as convincing as the acting—the weak part of the picture is the story. The tale is embellished with elementary philosophy and economics, and ends with a traditional chase between cops and robbers, but with all its versatile trimmings it seldom strays from the obvious. A sound cast and provocative title are its most favourable selling angles.

Points of Appeal.—Slight human angle, popular cast, and good culminating thrill.

Reg'lar Fellers

Pathé. American (U). Directed by Arthur Dreifus. Featuring Billy Lee, Alfalfa Switzer and Sarah Padden. 6,390 feet. Release not fixed.

JUVENILE comedy drama, suggested by a popular American cartoon strip, telling how a band of youngsters warm the heart of a vindictive and stubborn recluse and ultimately reconcile her to her estranged daughter-in-law and baby grandchild.

The first half is purely padding, made up principally of exuberant childish pranks, while the second seldom advances beyond old-time melodrama. The combination is a little too eccentric and artless for other than family halls. Programmer mainly for the unsophisticated.

Story.—Hetty Carter, a wealthy recluse, believes that Caroline, her daughter-in-law, is responsible for the mysterious absence of her son Larry. She hardens her heart against Caroline and her baby grandchild Ruthie.

Pinhead, Bumps, Jimmy Dugan, Aggie Riley and Pudd'nhead, a bunch of mischievous, but well-meaning youngsters, decide to help Caroline. They discover that Larry is in prison. Subsequently their inquiries result in Ferrell and Lubec, two crooks who had framed Larry, arriving in town.

They plan to rob Hetty Carter, but in the final scrap the youngsters are too good for them. They are arrested and confess. There is a family reunion at the fade-out.

Acting.—Sarah Padden is very theatrical as Hetty, and so are Dan Stowell and Lew Lauria as the crooks. Maren Mayo is not a great deal better as Caroline. The young players, Billy Lee, Malcolm Hutton, Alfalfa Switzer, Henry Lee and Dorothy O'Kelly are much more natural.

Production.—The young players do exceedingly well; they appear to enjoy their work and add a valuable laugh or two to the sketchy early development. They also figure prominently in the slapstick grand finale. It is the heavily written and equally heavily-handed drama, turning on the central character's ugly inhibitions, that dangerously approach boredom. The juveniles are definitely the film's main saving grace. Title values, of course, mean nothing here.

Points of Appeal.—Clever and enthusiastic youngsters, refreshing atmosphere and slight feminine angle.

Honky Tonk

M-G-M. American (A). Directed by Jack Conway. Featuring Clark Gable, Lana Turner and Frank Morgan. 9,446 feet. Released January 26, 1942.

ROUSING, rollicking, robust last century comedy melodrama, with a Nevada small-town background, telling of the amatory escapades and the financial chicanery of a smooth-tongued, care-free, two-fisted, quick-witted and equally quick-on-the-draw confidence man. Clark Gable plays the leading rôle and, needless to say, never pulls his punches. He gives a humorous as well as hard-hitting portrayal. Albert Dekker makes a mean, yet formidable adversary. The two figure in terrific fights. Lana Turner is a delightful and irresistible heroine. Claire Trevor further heightens the film's shrewd feminine interest. The whole is cast-iron mass stuff. Star and title values are, of course, self-evident. Excellent popular booking.

Story.—Candy Johnson, a non-drinking confidence man, crashes into a small but growing Western town. He promptly takes over from Brazos Hearn, unscrupulous owner of the local saloon. He also covets, but is not prepared to marry Elizabeth, daughter of Judge Cotton, former confidence man and now the town's not too honest magistrate. Elizabeth soon proves more than his match. She gets him drunk and sees that the knot is tied. Candy subsequently builds the town into something big, but takes a tremendous cut at the ratepayers' expense. Eventually the townsfolk rebel. Judge Cotton, who cannot forgive Candy for marrying Elizabeth, joins them. Later, Judge Cotton is killed by Hearn. Elizabeth, who is now with child, is seriously injured in an accident. Her life is saved, but she loses her child. Candy pulls a fast one on the rebels, but leaves town because of his love for Elizabeth. She returns the compliment by following him.

Lana Turner and Clark Gable the stars of HONKY-TONK (M-G-M)

Acting.—Clark Gable has a made-to-measure part as Candy and he makes the most of it. Sometimes he has to talk rather than act, but in the main his performance is well balanced. Lana Turner is a delightful Elizabeth, and Claire Trevor is effective in contrast as a loyal saloon girl. Frank Morgan is responsible for a sound study as Judge Cotton, and Albert Dekker is in his element as the sinister Hearn. There is a very good supporting cast.

Production.—Here we have a robust, bustling melodrama that packs a pretty wallop. Admittedly every situation and character has been seen and heard before, but rarely all in one picture. It is its prodigality as well as its punch that gives it certain mass appeal.

Its powerful and, at times, tender sex interest not only effectively colours the whole, but is a shrewd concession to feminine as well as masculine tastes. There is only one fault, there is a tendency to run to length. But what M-G-M production doesn't? Anyway, its title and star values more than take care of its excess footage. It is bespoke box-office fare for the masses.

Points of Appeal.—Actionful story, strong feminine angle, robust sex interest, tender romantic sentiment, big fights, colourful atmosphere, catchy title and big star values.

The Deadly Game

Pathé. American (A). Directed by Phil Rosen. Featuring Charles Farrell, John Miljan and June Lang. 5,670 feet. Release not fixed.

ESPIONAGE melodrama, built from a familiar but evergreen formula. There are bright comedy touches to relieve the roughstuff, a substantial sex as well as conventional romantic interest to stimulate feminine appeal and an exciting climax. Star values complete the unpretentious but far from unpromising proposition.

Good programmer, one with star and title values for the industrial masses.

Story.—Doctor Reisner, inventor of an air-raid detector, is kidnapped by the Nazis. Barry Scott, a G-man, is put on the case.

Later, an intercepted message gives details of the arrival of a new addition to the spy gang. The man is arrested and Barry impersonates him. Barry's real identity is subsequently discovered and he is made prisoner, but he manages to warn his colleagues.

Henri Franck, the leader of the gang, is apprehended, Reisner is released, and the triumphant Barry finds a bride in Christine, Reisner's daughter.

Acting.—Charles Farrell works hard as Barry, John Miljan is a sinister Franck, J. Arthur Young is convincing and sincere as the unhappy Reisner, and June Lang is a pretty Christine. The supporting types are quite good.

Production.—The melodrama contains a little more action than credibility, but its eager pace and stern versatility more than outweighs its extravagance. What's more, it has heart interest as well as colourful espionage, good moral values and, true to box-office convention, an existing climax. Mass appeal is obvious.

Points of Appeal.—Topical, actionful story, good dramatic twists, popular romantic angle, vigorous characterisation, good atmosphere, and title and star values.

The Black Sheep of Whitehall

United Artists. British (U). Directed by Will Hay and Basil Dearden. Featuring Will Hay, John Mills and Basil Sydney. 7,213 feet. Release not fixed.

RIOTOUS comedy extravaganza describing how a crazy principal of a bankrupt correspondence school helps to outwit an attempt by Nazis to torpedo a trade agreement between England and South America. Will Hay is at his inimitable best as the impecunious and not too scrupulous pedant. The support is equally enthusiastic and well chosen.

Both the verbal and slapstick gags—the climax is supercharged with laughs—are bright. It's a certain side-splitter for practically any company. Capital British comedy booking.

Story.—Professor Davis, proprietor of a bankrupt correspondence school, goes to the Ministry of International Commerce to collect a debt from Bobby, his only pupil. He is mistaken for Professor Davys, an authority on economics, and gives a broadcast before the error is discovered. Meanwhile, the real Davys is kidnapped by Nazi agents.

Bobby is suspicious of one of the Press representatives and he persuades Davis to collaborate with him in an investigation. Clues lead them to a nursing home where Davys is held prisoner. Davis and Bobby promptly get to work, but they have many exciting adventures before they rescue their man and the Nazis are apprehended. Their wild experiences are the kernel of the entertainment.

Acting.—Will Hay is seen as himself as a professor of economics, a detective, a doddering ticket collector, and a nursing sister. What is more, he gets a laugh in every guise. John Mills, Basil Sydney, Frank Cellier and Felix Aylmer are first-rate in support.

Production.—The early scenes make merry and, at times devastating sport of Government and B.B.C. bureaucracy. There are one or two very clever skit broadcasts, which later lean towards exuberant slapstick.

The last-minute chase to beat the Nazis to the draw is great and thrilling fun. The whole works, the boisterous combination of verbal and knockabout gags, is Will Hay at his box-office best

Points of Appeal.—Bright, boisterous and ingenious story, clever and versatile comedy portrayal by Will Hay, good support, smart cracks, hectic grand finale, good title and box-office stars.

Stand and Deliver

Pathé. American (U). Directed by Wallace Fox. Featuring Leo Gorcey, Bobby Jordan and Warren Hull. 5,751 feet. Release not fixed.

ACTIONFUL "East Side Kids" comedy melodrama, telling how a two-fisted young hoodlum makes good and, at the same time, regenerates an equally tough neighbour. The tale, which has a gangster background and police department asides, is punctuated with a number of good fights and crowned with popular romance.

Leo Gorcey and Bobby Jordan distinguish themselves in the leading juvenile rôles. The settings are realistic. Good general booking, one of the best of the popular series.

Story.—Muggs McGinnis, a tough youngster, and Danny, his former friend, are involved in a brawl. Monk, a small-time gangster, is behind the battle. Muggs is arrested, but Tom Brady, a policeman, gets him paroled. Muggs, who is handy with his fists, is trained for a big amateur fight. Monk tries to bribe him to lose, but he refuses.

Meanwhile, Danny allows himself to become Monk's stooge. He is later involved in a shooting affray, and Muggs gives his blood to save his enemy's life. The sacrifice nearly results in him losing the fight, but not quite. The two become friends again, and Tom finishes up by marrying Mary, Danny's sister.

Acting.—Leo Gorcey is excellent as Muggs. He is not only naturally tough, but knows how to act and fight. Bobby Jordan turns in a sound performance as Danny, and Warren Hull is a likeable Tom. Charlotte Henry is not too hot as Mary, but the rest of the Kids make amends.

Production.—The hero's victory in the big fight following a blood transfusion is a bit fantastic, but otherwise the drama effectively mingles popular roughstuff with equally popular sentiment and humour. The climax is in the best screen tradition. Above all, moral values are sound. It has a particularly strong appeal to youngsters. Star values are obvious.

Points of Appeal.—Good story, realistic fights, popular comedy and romantic relief, clever performances by young players, exciting climax and star and title values.

Murder by Invitation

Pathé. American (A). Directed by Phil Rosen. Featuring Wallace Ford, Marian Marsh and Sarah Padden. 5,838 feet. Release not fixed.

"WHO dunnit" murder mystery comedy-melodrama with a spooky house background, solving the riddle of the violent death of many who had questioned an eccentric but apparently wealthy woman's sanity.

The tale has, in spite of its time-honoured theatricality, suspense, surprise and a sense of humour. Both the well-chosen cast and resourceful director make full use of its wide and exciting attributes. The hectic illusion is a comedy thriller of proven popular appeal. Good general booking.

Story.—Relatives of Cassandra Denham, a wealthy spinster, appeal to the courts to have her committed to an institution, but fail. Cassandra determines to study her mercenary relatives first-hand and invites them to her lonely home. Bob White, a famous columnist, and his assistant, Nora O'Brien, join the party.

The first night Garson Denham, the legal head of the family, is bumped off, and the killing of another two quickly follows. Cassandra is suspected, but she soon convinces Bob of her innocence and with his help sets a trap for the killer.

She sets fire to her home and the real culprit, or rather culprits, discloses her hand by showing a deep concern for the safety of Cassandra's money, believed to be in the house. At the fade-out Cassandra fools them all by revealing that her money is not worth the paper it is written on; it is out-dated Confederate.

Acting.—Wallace Ford peps things up as Bob, Marian Marsh is a pretty Nora, and Sarah Padden is good as the eccentric Cassandra. There is a competent supporting cast.

Production.—The spooky house is fully equipped with secret passages, hidden panels and trapdoors, and the traditional technical contraptions share equally with the story in the successful promotion of excitement and laughs. The ending is a tense and showmanlike leg-pull. The whole is good fun as well as a good thriller.

Points of Appeal.—Ingenious story, effective technical presentation, versatile cast, good thrills, wholesome laughs, effective climax, good title and popular players.

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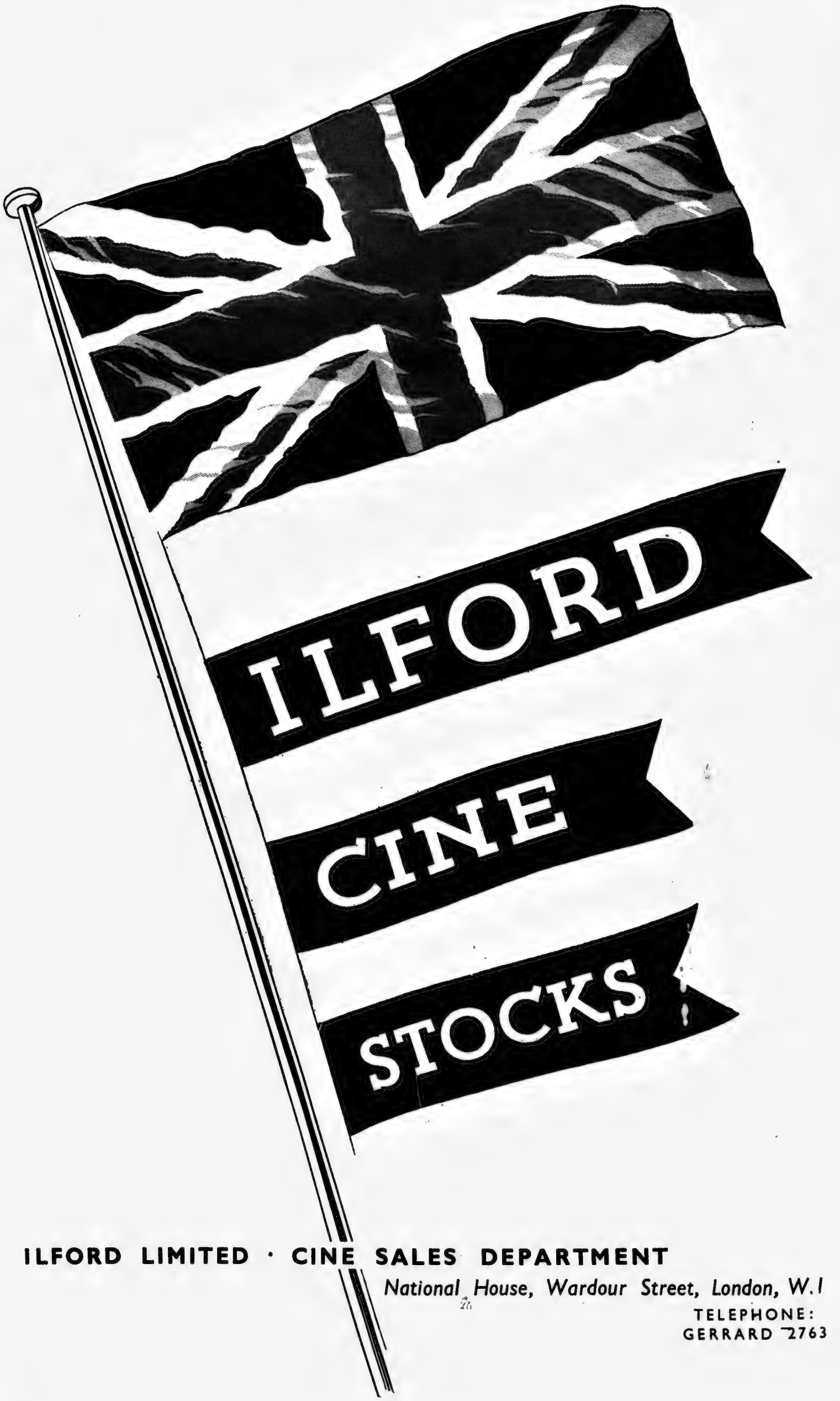

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REVIEWS—continued from page 29

Our Wife

Columbia. American (A). Directed by John M. Stahl Featuring Melvyn Douglas, Ruth Hussey, Ellen Drew 8,464 *feet. Release not fixed.*

VERY amusing triangle comedy, with two women fighting for the love of a man. It is original in design and is full of good dialogue—in fact, it is apt to err on the side of wordiness. The director has seen to it that it is human in its outlook, and exposes the foibles of some feminine minds. The picture should prove to be particularly attractive for women patrons.

Acting throughout is excellent, and characters are drawn with a sure, incisive touch. It is box-office all the way.

Story.—Jerry Marvin, a musician, separated from his wife, Babe, meets Susan Drake, a scientist, on a boat bound for Havana. She had meant to get off at Panama, but seeing him very drunk just before sailing time, with the best intentions, gets him aboard. Explanations follow, and Jerry falls in love with Susan. When he leaves her at Havana he begs her and her father and brother to take his house at Westchester, outside New York. When they arrive they find he has preceded them by Clipper. They agree to stay on.

Jerry writes a successful modern symphony which brings his flirtatious wife back. Jerry proposes to Susan in front of her, and later Babe falls downstairs and declares she has lost the use of her legs. Susan believes she is lying and tries every trick to make her walk. Finally, a fire, and water from a hose achieve what Susan had failed to do. Babe gets a spanking, and Jerry gets Susan.

Acting.—Melvyn Douglas is in great form as Jerry, who spends the early part of the picture in a state of inebriation. Ruth Hussey is delightful as Susan. Natural, self-possessed and wholly charming, she makes the character very real.

Ellen Drew, too, registers well as the scheming Babe. Chas. Coburn is good in the small part of Susan's father, as is John Hubbard as her brother.

Production.—The picture is a little slow in getting off the mark, the early scenes of Jerry's fondness for the bottle proving rather too over-prolonged. However, there are several amusing situations handled with maximum effect, and when the action shifts to the house the comedy becomes closer knit and increasingly more entertaining.

Susan's efforts to make Babe walk once she has realised that she is shamming are ingenious, but even more so are Babe's counter-strokes.

Points of Appeal.—Star values, bright original triangle comedy, excellent acting and human touches.

Puss in Boots

Columbia. American (U). Directed by M. J. Wilston. Featuring Junior Addario, Robert Skilling, Jun., and Wee Willie Robyn. 3,519 *feet. Release not fixed.*

UNPRETENTIOUS screen pantomime, suggested by the popular fairy tale, made by American juveniles principally for American juvenile audiences. The young stars, although unquestionably talented, are too precocious and nasal to foster a fully convincing, let alone enchanting, atmosphere of make-believe. Let us leave it at that Christmas novelty for small hall matinées only.

Story.—Miller's Son, a poor boy, gives Puss money to buy a pair of boots. Puss swears eternal gratitude. He subsequently makes it possible for Miller's Son to become the guest of the King. Miller's Son is referred to as the Lord of the Carabos.

The King is suspicious, but Puss brings his magic powers to bear and instals Miller's Son in a giant's castle. Nevertheless, the King sees through the ruse, but eventually Puss gets himself and Miller's Son out of their predicament by persuading the King, who apparently has a heart, to elevate Miller's Son to the peerage.

Acting.—Junior Addario delivers his lines clearly as Puss, and Robert Skilling, Jun., has a voice above the average as Miller's Son, but the rest of the young players are either too bold or too bewildered.

Production.—The tale is told mainly in song. Neither the words nor the music is particularly distinguished. The settings are very unpretentious. In short, American screen pantomime fails to put up much of a showing against the real thing.

Points of Appeal.—Title and juvenile angle.

Unholy Partners

M-G-M. American (A). Directed by Mervyn Le Roy. Featuring Edward G. Robinson, Edward Arnold and Laraine Day. 8,461 *feet. Released February 2, 1942.*

SPECTACULAR kaleidoscopic post-Great War romantic melodrama, concerning the uneasy business partnership of a zealous, go-ahead newspaper man and an unscrupulous racketeer. The former plots to exploit the latter in the interests of hot news and the community at large, but in the end he inevitably pays the full penalty for trading with the devil. The racketeer also comes to a sticky end, but the moral is nevertheless clear.

Edward G. Robinson and Edward Arnold rise to their full, formidable stature as the antagonists. Their vital acting not only holds the restless and, at times, untidy story together, but injects new power into many obvious situations. It is, in the widest sense of the term, a cast-iron star booking. It's good hokum, too. First-rate box office proposition for the crowd.

Story.—Bruce Corey, a newspaper man, returns from the Great War with new ideas. His old firm is not interested. Undaunted, he resolves to start a paper of his own. Financial backing is not easy, and after many rebuffs he is forced to enter into a business partnership with Merrill Lambert, an unscrupulous gambler and racketeer. He manufactures news as well as reports it, but his exposé of gangsterdom does not please Lambert.

Meanwhile, Tommy Jarvis, one of Corey's reporters, and Gail Fenton, daughter of one of Lambert's victims, fall in love. Romance also develops between Corey and Miss Cronin, his secretary. Eventually Tommy gets the goods on Lambert, but is kidnapped. Corey and Lambert have a showdown, and Lambert names control of the paper as the price for Tommy's release. Corey answers back by killing Lambert. Previously Corey had sponsored an Atlantic flight stunt. He acts as substitute for one of his reporters and flies to his death.

Acting.—Edward G. Robinson contributes a vital performance as the somewhat over-zealous Corey, and Edward Arnold has a made-to-measure part as the unscrupulous Lambert. There is not a pin to choose between the acting or the morals of the two central characters, and the even matching of the adversaries is one of the main planks of the melodrama.

William T. Orr is a sensitive Tommy, and Laraine Day and Marsha Hunt contrast effectively as the only women concerned.

Production.—The circumstances that bring the two strong-willed and not too scrupulous central characters together are not particularly convincing. Neither is the outcome of the story. It's all too obvious. Yet, in spite of its many clichés and its considerable footage, the melodrama seldom flags.

Its nap-hand is its triumph of stellar acting over plot, its interesting cavalcade of post-Great War history, unfolded in kaleidoscopic form, its pleasantly reminiscent tunes—there are one or two colourful night club and party sequences—its exciting, even if obvious, dramatic twists, and sly romantic concessions to feminine demands. Star values are a considerable contribution to the kitty.

Points of Appeal.—Eventful story, powerful acting by Edward G. Robinson and Edward Arnold, pleasing feminine portrayals, highly coloured dramatic highlights, news pageant background, slight human and feminine angles, stern moral note, moving climax, provocative title, and big star values.

REISSUE

Sporting Love

Exclusive. British (U). Directed by J. Elder Wills. Featuring Stanley Lupino, Laddie Cliff and Lee Ann Meredith. 6,166 *feet. Immediate release.*

TO the many thousands of film-fans who prefer light comedy with continuous mirthful gags, clever dancing and tuneful songs to more sophisticated fare, the resuscitation of this merry-making film of the popular West End stage success will be warmly welcome.

The story concerns two impecunious brothers, owners of a probable Derby winner, who are threatened with foreclosure of the mortgage unless £4,000 is paid up before the race starts. All sorts of measures are taken to avoid this disaster, creating farcical situations galore, but all without avail. The situation is finally saved through Stanley Lupino's phenomenal luck when he backs the winner by mistake.

A laughable plot, smart development, bright dialogue, good staging and team-work, and tuneful musical numbers all go towards making "Sporting Love" a very useful second feature.

First reviewed in KINE. WEEKLY December 3, 1936.

SHORT OF THE WEEK

COLUMBIA

† *THE CARPENTERS. American (U). One reel. Release not fixed.*—Amusing coloured cartoon, showing the efforts of three men to build a house. They succeed; a storm comes on—and they have forgotten the roof. Ingenious drawing make it good programme short.

† In Colour.

Melvyn Douglas, Ruth Hussey, Charles Coburn and John Hubbard, in a scene from Columbia's OUR WIFE, reviewed on this page

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ARE WE INSISTING TOO GREATLY ON TOPICALITY?

Perils of Patriotic Film Themes

By P. L. MANNOCK

GLANCE over the current money-making offerings of the war time flesh-and-blood theatre. You will find nothing in them to do with the war, except in a spirit of frivolity, mainly in revue items—and even these revue items do not predominate in their respective shows. It is to be presumed that the theatre as a commercial undertaking does understand its own business. As a dramatic critic I can record that the only dismal flops of the stage this year have been attempts to convey a serious war time atmosphere across the footlights.

The fact is that the patriotiic play as such, especially if it brings home the realities forcibly, keeps people out of the theatre in war time, as a rule. Turn to the publishing trade. You will discover that of the new novels, only a very small percentage have anything to do with this or any other war. But our screens tell a very different tale.

At the risk of being branded as a poor patriot, if not a Fifth Columnist, I desire to record my personal opinion that British film studios are much too obsessed with the war as a strong dramatic background—though there are, of course, special reasons for this.

* * *

THERE have always been producers in our Industry who have pounced upon topicality when it is red-hot, and this symptom of showmanship is not only natural but laudable. All the same there have been many occasions when this has been done in a very questionable spirit, and this applies to war topicality as well as to the more varied sensationalisms of between-war periods. The element of taste, in other words, comes in, whether we like it or not. (At the present moment there is being made a British film which I and many other people regard as being in the worst possible taste.) I am referring more particularly to the prompt eagerness with which one or two producers seize on a phrase or title with patriotic associations, and cash in on it—even rushing to announce it before anyone else does, and thereby acquiring somehow a kind of moral copyright. They seldom, indeed, begin to think of a story until afterwards—and sometimes no film is ever made.

However good such pictures may be when made, there is enough tinge of banal vulgarity about their titles to cheapen the Industry in the eyes of the important minority which includes officialism of all kinds. But I do not stress this point; for a catchpenny title may be justified on the grounds of public appeal in these days.

* * *

LET me mention two factors which tend to concentrate so much of our studio effort on the glories of our current fighting Services. One is that Hollywood is sending over epics extolling the courage of our nation in increasing numbers. Such films, made in the sunny security of California, are a grand tribute from a nation that is now an Ally in all but name. Nevertheless, authencity of detail apart, there is a strong case for our own studios doing something on similar and obvious lines; for a Hollywood monopoly of the heroism of our Army, Navy, Air Force, and other services is unthinkable.

The other factor is that the strangulation of the British film Industry by the Government can probably be postponed partly by representations that Government fighting departments are going to be wholeheartedly and repeatedly glorified.

NEITHER of these two sets of circumstances applies either to the theatre or to the novel; and I suppose we must devote our production energies in a direction which I regard as excessive, not because I am not in normal sympathy with patriotic sentiment, but for the sole and vital reason that I am afraid large sections of the public don't want war fiction in any form, and that those who do will tire of too much of it.

I do not expect all our producers to agree with my attitude on this question. Most of them will probably disagree violently. It will at least be admitted, all the same, that special perils attach to certain specific war subjects—those for example which are apt to be transformed by the ruthless march of events. Years ago, when general releases were many months later than original showings, it was not very unusual to see a leading star on the screen after he or she had died. Whenever this happened, the fact of death was seldom stressed, for commercial reasons easy to understand; and perhaps most of the audiences did not even know of it.

This month the star of a new and important British film is no more. I refer to the *Ark Royal*. It is a national tragedy, but incidentally unfortunate for the Ealing studios. I express no opinion on whether the film will suffer thereby, or on whether the risk of the sinking was worth taking. In fact I would prefer to think of one or two other British pictures that the pace of history has rendered rather out of date by the time the public see them.

* * *

NOBODY seems to mind my giving advice to British producers. I have done it for many years. It seems a good opportunity while on the subject of patriotic war subjects, to emphasise two points on which I feel strongly convinced.

One is humour. Whatever Hollywood's Britain-boosting epics are like, we may depend upon it that they will include lots of fun of all kinds—terse dialogue, rich characterisation and interludes of slapstick. We shall be making (or remaking) a big mistake if we omit this expected and important ingredient of practically all film entertainment. From more than one comparatively recent offering it is either timidly scanty or absent altogether.

Humour saves the danger (always present in patriotic presenation) of pomposity. But a much greater defect of our recent offerings of this kind seems to be very imperfectly realised. I refer to the ultra-British accents of the players.

I assert that many of the accents in two magnificent British subjects, "Target For To-night" and "Ships With Wings" form the main grounds for criticism. I am certain that they will have something of an antagonising effect upon audiences not only in America and the Empire, but in countless areas north of Birmingham. To hear them filled me with something akin to grief. For there was no need to have employed them. They are unnatural enough on the stage, but the sound-track enhances this quality. I could write a treatise on the subject, and hope one day to do so. For the present it must suffice to say that the overwhelming argument against them is that they *do* not correspond to the way in which such characters speak in real life; and that the essential realism of photography accentuates this discrepancy. Result: it is a serious factor in lessening the appeal of our pictures.

Working on the revolving setting, which was first employed in Hollywood by Warners on the production of SERGEANT YORK. The set is 35 feet in diameter, and 40 feet high.

New Revolving Setting Designed by Warners

MANY ECONOMIC ADVANTAGES IN PRODUCTION

IT is curious to reflect that after twenty-odd years of motion picture production, the cycle of motion picture research has brought movie making almost entirely indoors. In the early days of motion pictures the sun provided the light, nature the scenery, and man the camera and the still alone. Now man is supplying all—light, scenery, as well as camera and photographic skill.

Technical advancement, its necessary complexity, and increased costs have made many common practices of the motion picture business impossible. Chief of these is that of shooting large-scale scenes outside in the open. The advancement in lighting, negative stock, processing, art work and special effects work make it more commercially sound to bring the outdoors inside, thus side-stepping the hazards of weather.

Hollywood was the first to discover the advantages of production in this way and rapidly applied it to normal schedules while we in Britain, with our restrictions due to war priority, have been obliged or content to continue in the older ways.

Basically, the tendency to film more and more exteriors indoors is due to the requirement of absolutely controllable conditions. "This applies not only to scenes involving back-projection, but also to others in which such backgrounds are not necessary. In every Hollywood studio stage-built exteriors of a size and scope which a few years ago would have been considered incredible are now accepted as a matter of course and in several important plants new and larger stages have been built or are in course of erection for this purpose." The quotation is by an eminent American cameraman, yet it only shows how right were the suggestions put forward in KINE. by the writer for the adoption of such methods in view of the technical advances—as long ago as 1935.

Lessons for Britain

There are, however, many useful lessons to be learned from the innovations forced on our Hollywood colleagues, which, if applied to our war-time picture making, will bring in useful and necessary economies in view of the limitations imposed upon exterior location shooting.

As an example the latest Warner Bros. film, "Sergeant York," contains many ideas evolved from the large interior-exterior scenes, depicting the famed Tennessee mountains, that could well be applied to two current British films in the making.

Revolving Mountains

The largest set for the above film was built on the stage specially constructed for "Sea Hawk," a stage measuring 270 ft. long, 160 ft. wide and 85 ft. high. In this area an entire mountain valley was built flanked by promontories and ridges with a turbulent rock-bedded stream bisecting the entire setting, the whole representing authenticaily the valley of the Three Forks of the Wolf where Alvin C. York was born and where he still lives.

One of the promontories is a moving mountain devised by the studio technician to provide sixteen differing aspects for the story, and camera set-ups.

The revolving mountain, which was built on a circular base 35 ft. in diameter, rose to a peak of 40 ft. above the stage level and weighed 60 tons. Built in the foreground to the main set the stream skirted the base of the revolving set piece, and opposite was another promontory, a stationary peak anchored by steel and concrete to the stage floor.

On the latter an 18-inch layer of earth allowed for the real ploughing called for by the script, while the stream wandering and tumbling for a distance of 200 ft. was fed from a high tank being caught in a lower and pumped back for use again. Real boulders were strewn along the bed of the stream and real grass, green from seeds planted between the stones. The grass grew so quickly under the heat of the arcs that it had to be cut daily to keep it in line with the action.

Earth's Similitude

Covering for the revolving mountain was made from plaster casts taken from a genuine mountainside, and in all 600 of these skins, each measuring 40 sq. ft., completed the rocky face of the mountain. Soil, sods, and trees finished off the setting (121 real trees, 75 of which were cedars, clothed the main set). To facilitate the changing set-ups, 10 set pieces, sheer precipices, jagged peaks and a minor promontory or two were provided. Mounted on castors they could readily be moved from place to place and the whole setting provided the necessary background for more than one-third the footage of the finished film.

Easier Costs

Economically, the revolving set and panorama proved so satisfactory that many scenes were re-scheduled for shooting on this experimental set-up, and the final saving in time and money amounted to £5,000. The figure included the cost of the revolving set. Incidentally, the background cyclorama, made of muslin, was given "life" by means of cloud projectors and by the discreet use of smoke pots so that distant haze, so prevalent on mountain sites, could be perfectly reproduced.

The lessons to be learned from this unique piece of technical craft and applied to our war time production are fairly clear. Many pictures call for quite big exterior locations, and apart from the difficulties of obtaining permission to photograph on what may be a defence zone, other hazards, as droning planes, difficulties of travel, feeding loca-

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A WAR TIME HOTEL AT TEDDINGTON

"Flying Fortress"

FINE AERIAL SCENES

DOWN at Teddington, the Warner British production, "Flying Fortress," is progressing with interiors on a big composite set of a London hotel, where Walter Forde is directing Richard Green, Carla Lehmann and Donald Stewart in many intimate scenes amid the bustle of a war time setting.

The main setting was in itself a featured player in this part of the story, with its quiet luxury, crowds of well-groomed men and women mingled with uniforms of every colour, and its large band of musicians dispensing light numbers to a typically bored crowd. Easily the best hotel set I have ever seen at Teddington, it reflected the care in selecting and using restricted materials to the best advantage. Flanking either side of the band dais, the wide restaurant, with its yellow table cloths, yellow table lamps banded with red, were relieved by the deep blue-green of the window hangings and the soft carpet. Leading out from this large room was the cocktail lounge, with its curved bar, which opened on to the foyer.

Mistakes in Uniforms

With so much care given to the setting, it is a pity that similar consideration was not given to its dressing. In the first few minutes on the set, I noticed several glaring errors in dress. One girl dressed as a W.A.A.F. was wearing high-heeled shoes and light silk stockings. Bang in the middle of the foyer set within camera range was a W.R.E.N. clad in light stockings and brown medium-heeled shoes. During another scene two R.A.F. officers walked through wearing brown crepe-soled shoes. Such mistakes are inexcusable in a British production, and, besides, are easily avoidable. From comments when I pointed out these mistakes, it would appear that the expert supervising the costume was absent—more's the pity!

While on the set I heard a story about Richard Green which gives some idea what young male stars have to conquer these days. Richard Green, while on location at an aerodrome, was watched critically by members of the R.A.F., who later approached the production manager with a query: "Why doesn't that fellow join up?" they demanded.

Surprise for R.A.F.

"Let me tell you this," said the production manager. "That man gave up a Hollywood career worth hundreds of thousands of dollars in order to get back to England to answer his call-up. He's been through all the foot-slogging and training to win his commission. And now he's a second lieutenant. Has anyone else here given up so much?" During the rest of that day, Lieut. Richard Greene almost had his hand wrung off by fighting pilots. "Sorry, old chap. We didn't know," they said.

Two interesting visitors to the set were Max Milder, head of Warner's, who told me he had snatched a brief rest from his work on the board of A.B.P.C. to see how the production of this important Warner picture was progressing. Renee Houston was the other visitor who arrived loaded with cakes and other dainties which she and Donald Stewart shared with the crew.

The aerial scenes have now been screened, and they are among some of the finest air shots yet made for a British picture, and will be of particular interest to the public as they are the first shots taken from a Flying Fortress.

Continued from page 34

REVOLVING SETS DEVICE

Its Many Economic Advantages

tion units and weather may well crop up. The adoption of the revolving setting, with set-pieces, should therefore be given careful consideration by our production heads in view of the saving afforded by the new and simple unit.

Material for such a revolving platform are not beyond the limits of timber and steel obtainable under present production restrictions. No mechanical motive power is required for the platform, and if mounted upon a standard motor car wheels the track-constructed from old timber, the only steel required would be for the main cross members and for this purpose there is still a certain amount of salvaged light steel available.

On the average feature production the cost of such a revolving platform would be well within the war time film budget and would pay dividends in view of present location costs. Another point in favour of the serious consideration of the scheme is the extension of picture locale provided by the new unit. Used intelligently as in "Sergeant York," against a fixed setting, a wider perspective and freedom are obtained, not to mention the saving due to control of light and the nearness of normal studio facilities, absent on locations.

Only by adopting modified versions of new Hollywood mechanics can we hope to keep abreast of advancement. Details given in a recent issue of KINE. of the innovation in stopping down technique used in "Citizen Kane," now in experimental use on Wilcox's picture on the life of Amy Johnson at Denham, where Mutz Greenbaum is stopping down to f4.5 with excellent results, also makes it necessary if this technique is extended to give greater consideration to settings if flatness is to be avoided—a further point in favour of greater mobility in settings.

Details of the cloud, rain and water effects units also devised by the studio will be given in a later issue of KINE. Meantime congratulations are due to art director John Hughes and the Warner technical staff on evolving the new and simple device with so many economic factors useful to British production.

"The Night Has Eyes"

LESLIE ARLISS DIRECTING AT WELWYN

ANOTHER A.R.P.C. subject, "The Night Has Eyes," follows the recently completed "Banana Ridge" on the floor at Welwyn. The new subject, adapted from a novel by Alan Kennington, is a thriller which is said to be developed on a credible plot basis in a subtle and unusual manner. Leslie Arliss will direct and John Argyle is in charge of production.

An attractive cast has been signed, headed by James Mason, Mary Clare, Joyce Howard and two popular character artistes whose names will be announced as soon as contracts are confirmed. Gunther Krampf will be in charge of cameras, and Duncan Sutherland is art director.

Shooting on this mystery thriller will keep the unit active till some time in January when a further subject has been lined up for production. This subject is said to be a timely one and will have the full co-operation of the Air Ministry and Ministry of Information.

Associated British figure that their current schedule of nine British pictures in the current Pathé programme will keep the studios busy until the end of 1942.

MARTIN PAGGI JOINS FERRY SERVICE

Before leaving on his first Atlantic hop as a member of the Atlantic Ferry Service, Martin Paggi, the well-known studio technician, paid a farewell visit to Denham studios. His decision to become a member of this civilian war service was prompted by his desire to do something to aid the war effort while waiting for the final preparations of his next picture to be complete.

Paggi is one of the few technicians recently engaged on British production who have experience of film making on both sides of the Atlantic. In Hollywood, he worked on 100 features for Paramount, in addition to innumerable productions for independents and other organisations. The first time I met Paggi in Britain was on the Korda "Knight Without Armour" set at Denham when he arrived from U.S. with Marlene Dietrich. More recently his work on "Major Barbara" is well known.

Donald Stewart and Sydney King in a scene from FLYING FORTRESS, which F. Walter Forde is directing for Warner's at Teddington. The incident is the start of a "fortress" on a raid over Berlin

"The First of the Few"

PREPARING FOR THE SCHNEIDER TROPHY

At Denham, Leslie Howard and David Niven, the box-office partnership in "The First of the Few," continue to be occupied with incidents, serious and otherwise, in the life of the late R. J. Mitchell, designer of the Spitfire.

Following the "Sailor's Arms" an American hospital sequence, the unit has returned to the household set where, meanwhile, alterations have been made to the house and garden to mark the passage of time and the progress of Mitchell's affairs.

Niven did not, of course, take part in the moving scene where Howard, as Mitchell, reveals to Mrs. Mitchell (Rosamund John) that he has been to a specialist whose diagnosis is practically a sentence of death. Leslie Howard's daughter, Leslie, making her acting début as a nurse in the American hospital, will complete her scene at Denham this week.

Another important event to be filmed for "The First of the Few" within the next few days is the scene where Howard and test pilot Niven are playing snooker at the Royal Aero Club. Their game is interrupted by a messenger from Lady Houston, who sends a cheque enabling Mitchell and his employers, who have been refused a Government subsidy, to carry on with the construction of another Schneider Cup machine. It is this aircraft which wins the Trophy outright for Britain.

"The First of the Few" is a Leslie Howard production, to be presented by British Aviation Pictures and released by G.F.D.

RATIONING OF STUDIO CLOTHES

CHANGE IN PROCEDURE

THE following modifications in the regulations covering the hire of clothing used in film production have been notified to the British Film Producers' Association by the Clothes Rationing Department of the Board of Trade:

From now onwards it will not be necessary for film producerss to include in their requirements material needed for renovation in clothing which they hired from costumiers. They should continue to apply for any new clothes to be hired, but it is urged that every effort should be made to avoid this necessity.

Costumiers are also now able under licence to hire out clothing to film companies for periods in excess of two weeks without demanding coupons.

A Costumiers' Sub-Committee has been set up by the Department under the chairmanship of W. E. Gillespie, at 80 86, Regent Street, W.1., which will issue the necessary coupons for renovation to all hired clothing direct to duly accredited costumiers and suppliers.

Producers who wish to sell clothing bought with coupons issued by the Board of Trade should apply to the Board through the British Film Producers' Association for permission to do so.

Arthur Askey in his new Gainsborough film BACK ROOM BOY, now in production at Islington

Askey finds a Mermaid

"BACK ROOM BOY" IN FOURTH WEEK

ISLINGTON studios had a very nautical appearance last week when Herbert Mason directed the scenes around the exterior of the lighthouse for Gainsborough's "Back Room Boy."

A large set representing the landing stage and rocks below the Scottish lighthouse occupied the big floor. The arrival of a boatload of girls with Moore Marriott and Graham Moffatt in attendance caused great hilarity on the set. As no water was used on the set the boat was motivated by a number of stage hands who heaved and tugged the boat into position beside the stage. Everything was going smoothly during a rehearsal until Askey, in a weak moment, chanted, "Yo Ho, Heave Ho" as the stage hands started the boat on its way. This caused a yell of laughter, as the stage hands with the ropes over their shoulders, straining at their task, pictured the chant exactly. It's a pity this unrehearsed incident is not in the picture.

Mannequins A'hoy!

In an earlier scene Askey received a surprise when in residence as a weather observer at the lighthouse, in the form of Googie Withers, who is washed up on the rocks in a sequine dress, which makes Askey believe she is the mermaid Brunhilda about whom he has been warned by the Scottish natives on the mainland.

Askey and the mannequins stranded at the lighthouse are later involved in a series of mysterious happenings. Girls disappear if they are left alone, and gradually the company of eight is reduced to two before the explanation of the mystery is made. Moore Marriott and Graham Moffatt are in good form as the two sailors who bring the girls to the lighthouse and are deputed to act as guards but disappear themselves early on in the proceedings.

Art Director's Chance

Art director Wally Murton had many difficulties to contend with in building sets of rocks inside the studio, but declares he is glad that restrictions on materials have altered the age-long tradition that rocks, etc., should always be made with wire-netting foundation. Murton has always insisted that thin wood lathes and plaster make more realistic looking rocks for screen purposes, and now that wire-netting is unobtainable he has a chance to try out his theories.

Several of the girls in "Back Room Boy" are making their first screen appearances. Amongst them I noticed tall, blonde Patricia Guest, wife of Val Guest, Gainsborough script writer. She obtained her part unknown to her husband, using her maiden name to get herself a screen test. Another interesting newcomer is Mia Macklin, famous ice skater.

The film is now in its fourth week, with Edward Black producing, Maurice Ostrer in charge of production.

COWARD'S STORY OUTLINE

Noel Coward has completed a main outline of the story on which the script of his naval film will be based. He has held many conferences with authorities before giving the story its preliminary shape.

Many new incidents which deal with the life of the ship, which is the real star of the film, have made its necessary to review the story, using a slightly different angle.

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DRAMATIC INVASION THRILLS

"The Day Will Dawn"

NORWEGIAN RAID

ONE of the biggest dramatic thrills in "The Day Will Dawn" has taken up most of the shooting during the past week at Denham, where the new Paul Soskin production is now in its third week, and is right on schedule. The scene is the brilliantly reconstructed setting of a snow-covered Norwegian fishing village and its mountainous backgrounds, and the set covers the whole of one of the huge stages at Denham, and is so realistic that most of the normal studio equipment seemed to be the artificial things.

Bathed in clear Norwegian sunlight, the wooden houses of the inhabitants nestle closely to the sea-lapped harbour, where the boats rock gently, and the fishing nets are spread to dry. Suddenly there is the staccato rattle of gunfire, and hundreds of British troops pour out of invasion barges to capture the harbour, and release those Norwegians who have been held as hostages by the Nazis, who are rounded up as prisoners.

Tragic Moments

Then follow some of the most tragic and emotional moments of "The Day Will Dawn," with the departure of the Norwegian people with the British troops for England, though some have to leave their dearest relatives behind. The drama of this great sequence is heightened by the fact that the players are all real Norwegians, who are enacting scenes that are still vivid memories to them, especially as they are wearing the costumes in which they escaped, and carrying their original luggage.

Five Hundred Guards

During the week there have been nearly 500 of our Guards from the crack regiments taking part in big raid scenes, many of them playing again the grim rôles which took them on our Norway raids, and the terrific realism of their action would have been impossible to stage with extras. There have, however, been hundreds of extras also engaged in the various scenes, and in all there must have been nearly a thousand players in this great sequence, with Deborah Kerr, Hugh Williams, Griffiths Jones, Bernard Miles, Niall McGinnis in the leading rôles.

This week Paul Soskin is shooting against the colourful interior of a Norwegian village hall, and again Harold French, the director, will have before the cameras many of the Norwegians, once more playing real life rôles amid their familiar surroundings, perfectly reconstructed in structural and atmospheric detail.

Paul Soskin gives Harold French, the director, his idea of the action in a scene from THE DAY WILL DAWN

Deborah Kerr, Hugh Williams and Finlay Currie in a scene depicting one of the colourful Norwegian backgrounds from the new Paul Soskin production THE DAY WILL DAWN, now in its third week at Denham

3-DIMENSIONAL EXPOSURE ACHIEVED

Freund Perfects New System

MEASUREMENT of light on a film stage presents a number of problems which do not present themselves to the normal photographer of outdoor still shots. Many studio cameramen have felt the need for an instrument designed to meet the specialised requirements of the professional studio cameraman. This has now been accomplished, so it is claimed by Capt. Donald Norwood, photographic expert of the U.S. Army Air Corps, in conjunction with Karl Freund, the world-famous cameraman, well known in this country.

What the professional needs is an instrument which will measure with accuracy the light actually affecting the photographic rendition of the key factor in his scene—usually the face of the principal player. From this he can balance the rest of his lighting visually to produce the desired artistic result, creating shadows and highlights as may be desirable.

But to do this, it is necessary that the meter "see" the lighting on the subject as the camera does. If it "sees" the light without relation to the camera, its reading, while it may be technically accurate, will prove inaccurate photographically. This can easily be proved by taking two incident light readings with a conventional meter on a subject, altering the angle but not the intensity of the key-light between the readings.

To cite an extreme example, a reading of this type may be taken with the key-light placed close to the camera, producing a front-lighted effect. The second reading may be taken in a cross-light, with the light-source at the same measured distance from the subject, but with the lamp moved through a 90-degree arc so that it now produces a cross-lighting. Conventional key light measurements of these two set-ups would give identical readings. But practical photographers have for many years known it was necessary to double exposure—increasing it a full *f*-stop—for cross-lighting.

3-Dimensional Surface

For this reason, Norwood has given his new meter a three-dimensional light-gathering surface, in the form of a hemisphere of ground celluloid placed over the meter's photocell "eye." When this hemisphere is placed in subject position and pointed directly at the camera's lens, the light falling on its three-dimensional surface reproduces exactly the lighting angles and relative intensities falling on the subject's face to affect exposure. In a flat front-light it gives a high reading; in a cross-lighting of equal individual intensity, only half the hemisphere's surface is illuminated, while half is in shadow. Therefore the meter gives a proportionately lower reading, indicating approximately one *f*-stop more exposure is needed. If filler-light is used on the shadow-side, this, too, is registered by the meter, and the proportionate exposure indicated.

This principle has been engineered by Norwood and Freund into a compact and practical meter known as the Norwood "Director" Meter, which is the first product to be produced by a newly-established organisation for cinetechnical research, the Photo Research Corporation. The heart of the instrument is a standard Weston photronic cell to which a standard Weston microammeter is permanently connected. Over the photocell is the ground-celluloid hemisphere which gives the meter its three-dimensional pick-up. The photocell-housing is mounted rotatably on the case for convenience in operation, so that the light pick-up can be swung through a 180-degree arc to right or left with reference to the case and indicating dial, permitting readings to be made with assurance that the operator's body is not shadowing any photographically effective light from the photocell.

The indicating dial reads directly in *f*-stops at the standard studio cine-camera exposure-speed of 1/50th second. Compensation for different film-speeds is made by means of perforated metal masks which are slid into place directly over the photocell. These are precision-matched to the individual meter, and are calibrated in terms of

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the familiar Weston film-speed ratings. These masks are further matched to co-ordinate with the individual processing conditions of the studio or film-laboratory where the user's film is to be processed.

For the present, at least, these meters are to be sold only to professional cinematographers. And this makes practical a unique policy. The purchaser of each meter is given an opportunity to use his instrument in making practical photographic tests under actual studio conditions. A test stage is provided by the firm, complete with sets, camera equipment, and the latest Mole Richardson lighting units.

Pinten

John Baxter directs Oliver Wakefield and Patricia Roc in a scene from J. B. Priestley's LET THE PEOPLE SING, for British National at the Rock Studios

Colourful Guildhall Set at the Bush

"YOUNG MR. PITT"

Spectacular Setting

Rich pageantry highlighted the action of "The Young Mr. Pitt," the 20th Century production, at Shepherds Bush last week, where a magnificent reproduction of the London Guildhall was the setting for Pitt's historic speech after the Victory of Trafalgar.

On that unforgettable day in 1805, amid the colourful scene with its glittering tables, hundreds of richly clad guests, scarlet drapes, gild banners hanging from the high roof, armoured figures in the stone niches around the walls and the hanging candelabra pin pointed with candlelight, the focal point was Pitt, saviour of Britain.

Pitt sat at the top table flanked by the Lord Mayor, the ex-Lord Mayor, Lady Mayoress, Ambassadors, Admirals, Generals, Lord Chancellor, Sheriffs, Archbishop of Canterbury and important ladies of the land. Trumpeters sounded a fanfare, and the Toastmaster stepped forward to pray silence for the Right Honourable William Pitt, Prime Minister.

The huge banquet chamber became silent, and then, slowly, Donat rose to make Pitt's most famous and the last speech of his life. It is to-day grimly topical.

"I return you thanks for the honour you have done me, but Europe is not to be saved by any single man; England has saved herself by her exertions, and will, I trust, save Europe by her example."

The toastmaster was London's great Master of Ceremonies, Harold B. Dean, who has held that post at the Guildhall for 11 years, and during that period announced 17 reigning monarchs. Dean was clad in red brocade in place of his customary evening dress, and it is his first professional screen appearance.

The technicians played a joke on Dean during a rehearsal, for as he finished his solemn oration "Pray silence, etc., for the Right Honourable William Pitt, Prime Minister," a very matter-of-fact voice called out, "Put half a jelly on it, Sid." It was several minutes before the laughter subsided, and they now call the technician in question "Jelly Dean."

Latest addition to the cast, announced by Weston Drury, include David Horne, Nan Kearns, Raymond Ellis, Stephen Adison, Claud Anderson, Frank Kingsley, Ian Barbour, Philip Friend, and the official toastmaster of the London Guildhall, Harold B. Dean.

Approximately three weeks' work remains on the schedule before Maurice Ostrer and Edward Black can announce the completion of "The Young Mr. Pitt," the most ambitious British production since the war began.

Mr. and Mrs. JOHNSON SEE THEMSELVES

Visitors at Denham

Two interesting visitors were entertained last week by Herbert Wilcox, who is directing the new RKO-Radio production as yet untitled, based on the life of Amy Johnson. They were Mr. and Mrs. J. W. Johnson, parents of the airwoman, who witnessed the shooting of scenes depicting the departure of their daughter on her first flight from Croydon to Australia.

It surely was a novel experience for Mr. and Mrs. Johnson to meet on the set Edward Chapman and Joan Kemp-Welsh, w portray their screen counterparts. In this sequence they were able to render invaluable help and advice to Wilcox on many of the incidents that happened on that historic day.

Robert Newton's initial film appearance is as Jim Mollison in a scene supposed to be enacted just prior to the war, when, wishing to aid the national effort to the best of his ability, he joins the A.T.A., delivering planes from factory to aerodrome.

Later in the week the unit will shoot Amy's reception in London on the conclusion of her sensational Australian flight. The set reproduces the lounge and banqueting hall, complete with restaurant and dance floor of Grosvenor House. Meanwhile, preparations are proceeding under art director Dave Rawnsley on the construction of City Square, Hull, where Amy's home town also gave her a tremendous welcome.

Wilcox is tracing the life of Amy Johnson from her beginning in a solicitor's office through her historic flights, when she became Britain's premier aviatrix, her tempestuous romance with Jim Mollison, to her untimely end as a member of the A.T.A. In this wide review of her life Herbert Wilcox has the willing assistance of every aeronautical expert in the country besides the invaluable aid of her parents and Jim Mollison.

Cameraman is Mutz Greenbaum, who is using the stopping down technique, having adopted *f*4.5 as the most useful stop, and is finding this method extremely useful, and his rushes are excellent. John Cooke is the sound man and Ken Horne assistant director.

British National Signs Lance Comfort

The British National production, "One of Our Aircraft is Missing," has been completed by Michael Powell, and Richard Vernon is all ready to move into Rock Studios with "These Our Strangers" the moment John Baxter completes work on "Let the People Sing."

Lance Comfort, who had his first big break as a director on "Penn of Pennsylvania," who was associate director on "Love on the Dole," and who made such a hit last week with "Hatter's Castle," has seen signed up by British National to direct the company's next feature, "These Our Strangers," a story of Cockney evacuees, due to start about the beginning of the month.

This week John Baxter has been directing scenes for "Let the People Sing" in the Market Hall where a riot develops as a result of police interference. Patricia Roc, Oliver Wakefield, Alastair Sim and Edward Rigby are appearing in this sequence, one of the big moments in the film.

Priestley Film Cast

The cast of "Let the People Sing" is now Alastair Sim, Edward Rigby, Fred Emney, Patricia Roc, Oliver Wakefield, Annie Esmond, Marion Spencer, Olive Sloane, Maire O'Neil, Gus McNaughton, Charles Hawtrey, Peter Gawthorne, Aubrey Mallalieu, Spencer Trevor, David Keir, Charles Doe, Eliot Makeham, Alexander Field, Bromley Davenport, Leopold Glasspole, George Merritt, Ian Fleming, Robert Aitkins, Mignon O'Doherty, M. Martin Harvey, Richard George, Henry Longhurst, Jacqueline Cook, W. T. Holland, Arthur Maude, Cecil Bevan, Ben Williams, Diana Beaumont, G. H. Mulcaster, James Knight, Wally Patch, Horace Kenney, Morris Harvey, Ida Barr, Stanley Paskin.

Brilliant New RKO-Radio Trade Show Line-up

HITCHCOCK'S LATEST OFFERING

Star Casts in Varied Entertainment

WITH entertainment expertly attuned to the specific requirements, the new line-up which RKO-Radio will Trade show during the week commencing November 24th includes, among the four top-liners, "Suspicion," Alfred Hitchcock's latest picture.

Outstanding, even among these top-liners, is "Suspicion," which stars Cary Grant and Joan Fontaine in a typical Hitchcock subject—an unusual and suspenseful drama, which has been directed in a similarly arresting manner in which he handled "Thirty Nine Steps," "The Lady Vanishes," etc.

The new films and details of their Trade show presentation are as follows :—

Monday, November 24, 2.30 p.m. Cambridge Theatre. **Unexpected Uncle**, with Charles Coburn, Anne Shirley and James Craig.

Wednesday, November 26, 11 a.m. Private Theatre. **Scattergood Meets Broadway**, with Guy Kibbee, Mildred Coles and William Henry.

Wednesday, November 26, 2.30 p.m. Cambridge Theatre. **They Met in Argentina**, with James Ellison and Maureen O'Hara.

Thursday, November 27, 2.30 p.m. Cambridge Theatre. **Suspicion**, with Cary Grant and Joan Fontaine.

Brilliant Comedy

Three of Hollywood's most popular stars, Charles Coburn, Anne Shirley and James Craig, combine their talents to produce a feast of merriment and romance in "Unexpected Uncle," produced by Tay Garnett.

"Unexpected Uncle" recounts the hilarious complications that ensue when a delightful old philanderer takes a hand in smoothing the romantic misunderstandings of a shop girl and a wealthy playboy.

Although he has the bearing and confidence of a millionaire, Charles Coburn is one of life's "small men." Parking his car and trailer on Palm Beach, he spots a pretty shop assistant, Anne Shirley, sobbing bitterly. He discovers that she has been dismissed for flirting with James Craig, a young man about town who believes alcohol to be his best friend. Posing as a director of the store, he soon gets Anne reinstated. The friendship between the pair grows and Coburn finds himself adopted as the girl's "uncle." The old man successfully brings Anne and Craig together despite the schemings of Craig's social climbing sister who wants to see her brother make a socially distinctive marriage.

Astrid Allwyn, Russell Gleason, Renee Hall and Ernest Truex comprise the supporting cast. Peter Godfrey directed.

New "Scattergood" Film

A rollicking blend of comedy, action and music, "Scattergood Meets Broadway," third of the popular series with Guy Kibbee in the title rôle.

The story reveals how Scattergood pits his common-sense and wit against two unscrupulous producers in New York. When a young resident of Scattergood's small home town endeavours to sell and produce on Broadway a play he falls into the hands of some of the shadier elements in the theatre world. Scattergood is consulted, and on his arrival to straighten things out discovers there is an actress anxious to use the play and the complications are apparently in a hopeless tangle. How he plays the part of the typical country "hick," while all the time he is fully aware of what's happening, makes for broad, down-to-earth comedy.

The all-star cast of box-office favourites includes Frank Jenks, Bradley Page, Chester Clute, Joyce Compton and Emma Dunn. The young romance of the picture is contributed by Mildred Coles and William Henry, two starlets for whom brilliant futures are predicted. Christy Cabanne directed.

Music and Spectacle

One of the season's gayest musical productions, ingeniously combining fine spectacle, turbulent romance and vivid thrills, is promised in "They Met in Argentina," with Maureen O'Hara, James Ellison and Alberto Vila, the famous South American favourite, in the principal rôles.

A wealth of songs and picturesque native dances is linked with the progress of the story which is set against lavish and spectacular backgrounds. Maureen O'Hara, the daughter of a haughty Irish-Argentine grandee, meets James Ellison, a young American oil man, at the race meeting. Ellison's wealthy employer orders him to buy Lucero, a noted racehorse owned by Miss O'Hara's father. Knowing that the proud Don has no intention of selling the animal, Ellison persuades Joseph Buloff, the Don's head man, to introduce him to the ranch as a cattle-buyer. The sentimental Buloff leads Miss O'Hara to believe the American is interested in her. When she learns the story is inaccurate complications set in—added to by the arrival of Alberto Vila, a young Argentinian sportsman, in love with the girl. Ellison's purchasing scheme and the romantic triangle develop when the American suddenly discovers that winning Miss O'Hara is more important to him than buying the horse. The manner in which Miss O'Hara finally takes matters into her own hands makes for a novel twist in the romantic conclusion.

Ten catchy songs written especially for the picture by Richard Rodgers and Lorenz Hart, and several dance numbers of which the most exciting is a gaucho dance, "Chaco," provide the musical and terpsichorean highlights of the film.

A special feature of the story is the introduction of the world's most dangerous game, "El Pato," a horseback pastime that was forbidden for many years by the Argentine government because of its menace to life and limb.

Famous as a singer and actor, Alberto Vila makes an auspicious screen debut in "They Met in Argentina," in which Buddy Ebsen, Robert Barrat, Joseph Buloff, Diosa Costello, Antonio Moreno and Fortunio Bonanova are also supporting cast. Leslie Goodwins and Jack Hively directed.

Cary Grant—Joan Fontaine

Teaming Cary Grant and Joan Fontaine, two of Hollywood's premier favourites under the superb direction of Alfred Hitchcock, "Suspicion," one of the most unusual and suspenseful dramas to reach the screen in recent years, ranks as RKO-Radio's most important new production.

"Suspicion" tells the unforgettable story of a woman whose troubled mind leads her to suspect that her husband is a murderer—a situation that has been vividly and excitingly exploited by the director.

Grant enacts the role of a reckless young wastrel and Joan Fontaine that of a quiet and imaginative daughter of wealthy parents. Fascinated by Grant's charm, Miss Fontaine succumbs to his ardent wooing and elopes with him—only to learn that he hasn't a shilling and that he's been living on borrowed money for years. At her horrified protests, Grant indulgently agrees to seek employment. His wife is happy, but not for long. Soon she learns that he has been at the races instead of working and that he has pawned her wedding present from her father and been discharged for apparent embezzlement. Despite all this she still loves him, and continues to accept his excuses and his devotion.

But when she hears of the mysterious death of his friend, Nigel Bruce, under circumstances that point, at least indirectly, at Grant as the murderer, Miss Fontaine begins to feel anxiety for her own safety. As events appear to confirm that her belief is well founded there occurs a breathless series of suspicious events that build toward the strikingly dramatic conclusion of the film as well as towards its romantic ending.

The stellar roles afford Cary Grant and Miss Fontaine exceptional opportunities for their talents. Sir Cedric Hardwicke, as the heroine's straitlaced father, Nigel Bruce as the amiable Englishman, and Dame May Whitty as Hardwicke's wife, head the supporting cast with Isabel Jeans, Heather Angel, Auriol Lee, Leo. G. Carroll, Reginald Sheffield and other noted players in important roles.

Directed by Hitchcock, most of the action takes place against typical British countryside backgrounds.

Joan Fontaine and Cary Grant as seen in RKO-Radio's romantic mystery drama SUSPICION, starring Grant and Miss Fontaine, which will be Trade shown on Thursday, November 27, at 2.30 p.m., at the Cambridge Theatre. Alfred Hitchcock directs

CHRISTMAS DAY PERMITS

Till 10 p.m. at Dover

The Dukinfield magistrates have granted permission to the licensees of the Princess, Oxford and Palladium to open on Christmas Day between 2 p.m. and 10.30 p.m.

Dover Town Council has given permission for the opening of the Plaza, Granada and Regent kinemas on Christmas Day from 3 to 10 p.m.

Doncaster kinemas and theatres have been given permission to open on Christmas Day between 2 and 10 p.m.

The Ritz, Hythe (Kent), will open on Christmas Day during the usual Sunday hours.

Jon Hall and Dorothy Lamour in ALOMA OF THE SOUTH SEAS, Paramount's current offering in Technicolor

WARNER DROPS PRODUCTION OF GRADE B FILMS

Ace-Directors Concentrate on Big Pictures Only

WITH nine important pictures actually in work at the Burbank studios, Warner Bros. are fulfilling their policy of concentrating only on major productions and abandoning all smaller features. Practically every star on the company's roster is currently facing the cameras, with Warner's ace directors on the job.

Errol Flynn and Olivia de Havilland are making an epic story of Custer's last stand, under the title, "They Died with Their Boots On," directed by Raoul Walsh.

Bette Davis has nearly finished "The Man Who Came to Dinner," based on the famous comedy, in which she appears with Ann Sheridan, Billie Burke, Jimmy Durante and Monty Woolley, a newcomer to the screen, who starred in the original Broadway stage production. William Keighley is directing.

Michael Curtiz is still shooting "Captains of the Clouds," with James Cagney as star, supported by Dennis Morgan, George Tobias, Alan Hale.

Priscilla Lane, Henry Fonda and Joan Leslie are at work on "The Male Animal," another comedy hit from the stage, under Elliott Nugent's direction. "King's Row," with Ann Sheridan, Claude Rains, Ronald Reagan and Judith Anderson, is almost ready for the editor, and, according to those who have seen the rushes, director Sam Wood is turning out a picture with all the human feeling he put into "Good-bye, Mr Chips."

Humphrey Bogart, Peter Lorre, Frank McHugh and Judith Anderson are well along with "All Through the Night," directed by Vincent Sherman.

The three to go most recently into production are: "Wild Bill Hickok Rides," starring Constance Bennett and Bruce Cabot, directed by Ray Enright; "Dangerously They Live," with John Garfield, Raymond Massey and Nancy Coleman, directed by Robert Florey; and "You're In the Army Now," a khaki comedy directed by Lew Seiler, with Jimmy Durante, Jane Wyman, Phil Silvers and Regis Toomey.

"Arsenic and Old Lace"

Cary Grant has been signed for the top male rôle in "Arsenic and Old Lace," which will be directed by Frank Capra. It is said to be a distinct departure from Capra's more recent productions, which have dealt with serious social themes. This is straight comedy, in which two dear old ladies radiate happiness and commit a dozen murders with equal impartiality.

Other important signings are Raymond Massey, Peter Lorre, Josephine Hull and Jean Adair, the last-named two being from the original stage cast.

Three Years for Big Role

After being groomed by Warner Bros. for more than three years for the leading rôle in "The Desert Song," Dennis Morgan has now qualified for that part.

Ever since their original screen version of "The Desert Song" scored so sensationally several years ago, Warners have planned a still more elaborate version, but could not find an established star with the voice and personality for the famous Red Shadow rôle. More than 1,200 aspirants were tested before Dennis Morgan was tentatively selected.

Slowly throughout three years Warner Bros. have built him up in parts of increasing importance, and then loaned him out to appear opposite Ginger Rogers in "Kitty Foyle." His stardom has since been confirmed by his work with Merle Oberon in "Affectionately Yours," while "Captains of the Clouds" is expected to clinch him at the box-office and make him the ideal star for "The Desert Song" both with exhibitors and public.

Shooting will start in December; and, following this, Morgan is listed to do "Robinson Crusoe," based on the Defoe classic.

Kay Francis Returns

Kay Francis has returned to Warner, for whom she starred for several years, to take the feminine lead in "Always in My Heart," a spectacular musical which Joe Graham will direct.

Walter Huston has also been signed for a leading rôle, and others already cast are Sidney Blackmer, Frankie Thomas and Borah Minnevitch and his Harmonica Rascals, the headline radio and vaudeville act which scored strongly in London before the war.

BIG 20th-FOX GROUP

"Blood and Sand" Heads Important Offerings

SPECTACULAR COLOUR SUBJECTS

SIX big new films recently delivered by Movietone City are the subjects of the next batch of 20th Century-Fox Trade screenings, which have now been set by R. Sutton Dawes, Company's director of sales, on his current London visit.

In a year when 20th Century-Fox have screened some of the biggest productions the studios have ever made, the new group is claimed as the most spectacular and important of the year.

This new list is headed by the eagerly-awaited Darryl Zanuck special "Blood and Sand," which has Tyrone Power at the head of a big cast, including Rita Hayworth, Linda Darnell, John Carradine, Nazimova and Laird Cregar, with direction by Reuben Mamoulian.

Its New York showing was one of the most successful Broadway runs of 1941, and both Press and public heralded the picture as one of the most artistic Hollywood productions to date and a box-office subject of unequalled appeal.

Besides "Blood and Sand" 20th-Fox will show to the Trade "Belle Starr," with Zanuck's new find, Gene Tierney, in her first big starring rôle as America's famous bandit queen. Produced with all the sweep and appeal of 20th-Fox's most successful "Jesse James," this latest picture has been the subject of glowing reports in the American Press, and has just recently completed a successful New York engagement.

The first Laurel and Hardy comedy for 20th-Fox is also in the new Trade screenings. This is "Great Guns," which has been hailed as the biggest laugh smash they have ever had.

The complete list of screenings which will all take place in the Century Theatre at 10.30 a.m. and 2.30 p.m., is as follows:—

"**Great Guns,**" Monday, November 24.
"**Belle Starr,**" Tuesday, November 25.
"**Moon Over Her Shoulder,**" Wednesday, November 26.
"**Blood and Sand,**" Thursday, November 27.
"**Man at Large,**" Friday, November 28.
"**Last of the Duanes,**" Monday, December 1.

Laurel and Hardy Comedy

Masters of slapstick and improvised gags, Laurel and Hardy are given unlimited opportunities in "Great Guns," their first picture for over a year, to put over their particular brand of comedy antics. The story, which is said to be packed with laughs from start to finish, has Laurel and Hardy and their pet crow Penelope taking care of a young millionaire who is supposed to be allergic to everything.

When the rich young man is drafted into Uncle Sam's army, they enlist so that they can protect his interests, but he turns out to be a healthy and enthusiastic soldier who finds romance with the pretty young storekeeper at the camp. But Laurel and Hardy have their own troubles with the tough and unsympathetic sergeant, and their antics are hardly designed to win the approval of military big-wigs. How they entirely disrupt army manœuvres and then straighten everything out with Penelope's aid, is rated as one of the most hilarious climaxes ever filmed.

Sheila Ryan, Dick Nelson in his first screen rôle, and Edmund MacDonald head the featured cast of "Great Guns," which was directed by Monty Banks.

Gene Tierney Earns Stardom

For long regarded by studio heads as one of the company's most promising newcomers, Gene Tierney, scored a personal triumph in "Belle Starr," when the picture was shown in the States. As a result of her work in this film Darryl Zanuck announced that she would be co-starred in at least two more important productions on the current schedule.

In "Belle Starr" she plays the rôle of one of America's most colourful and fascinating figures—a beautiful woman who became an outlaw with a price on her head. The picture tells of the thrilling exploits of the Southern beauty, who, when her father is killed and her home burned by Yankees, joins up with Sam Starr, a staunch upholder of Southerner's cause. Romantically, the picture concentrates on her love for and her marriage to Sam Starr, dashing guerilla leader of the band whose activities eventually become just plain banditry. But Belle is still determined that she is fighting for a great cause, and it is not until her beloved brother is killed by some of the gang that she realises the truth. The story ends on an unexpected and highly dramatic note.

A Technicolor Special

Filmed in Technicolor, "Belle Starr" is ranked as one of the most spectacular action subjects on the current programme and one which is definitely made to provide outstanding entertainment.

Randolph Scott, as Sam Starr, has one of his most romantic rôles to date. John Shepperd, the young New York actor whose work in "Flight Command" won him a contract with 20th Century-Fox, heads the featured cast, which also includes Dana Andrews, Elizabeth Patterson, Chill Wills and Louise Beavers. Irving Cummings directed with Kenneth Macgowan as associate producer.

"Moon Over Her Shoulder," which features the popular Lynn Bari and John Sutton, the young English actor who gave such an outstanding performance in "A Yank in the R.A.F.," is a gay, marital comedy. The novel story tells of a young doctor and prominent authority on marriage problems who neglects his own wife. She uses all her feminine wiles to get him to pay more attention to her, but he only prescribes a hobby for her to occupy her mind. When she follows his prescription, but not entirely in the way he meant, the tables are turned and the stage set for hilarious and unusual situations.

Alfred Werker handled the direction of "Moon Over Her Shoulder," the cast of which also includes Dan Dailey, Jun., Alan Mowbray, Leonard Carey, Irving Bacon, Joyce Compton and Lillian Yarbo.

Famous Romance in Colour

With the blazing pageantry of Spain providing the colourful background of Tyrone Power's most powerful rôle, "Blood and Sand" has been called a "magnificent, tensely exciting and colourful film." This Darryl Zanuck special is based on the famous Vicente Blasco Ibanez' novel and Tyrone Power plays the same part that first brought fame to Rudolph Valentino. All the resources of the studios were marshalled to make this one of the screen's masterpieces. A huge cast of famous film names were selected to portray the story's fascinating characters. Hollywood's most expert technicians were called in, and to capture faithfully the rich colours of the Spanish costumes, architecture and atmosphere, Rouben Mamoulian, the director, took his Technicolor camera crew and a troupe of 300 to Mexico City, where old Spain still survives in the new world. Amidst the gem-encrusted costumes and the Latin atmosphere the dramatic narrative of "Blood and Sand" took form.

"Blood and Sand" is the gripping story of a fearless matador who is torn between the love of his lovely wife and the fatal charm of an alluring temptress. Rising suddenly to fame, the matador forgets his own beautiful wife to fall for the wiles of the heartless siren, who after a whirlwind romance discards him when he is no longer the public's favourite.

Tyrone Power and other members of the cast who appear with him in the thrilling bullfight scenes, said to be the most exciting ever filmed, were coached by the leading matadors of Mexico and Spain in the intricacies of bull-fighting footwork.

Linda Darnell and Rita Hayworth are starred opposite Tyrone Power, while the outstanding supporting cast includes Nazimova, Anthony Quinn, J. Carrol Naish, John Carradine, Lynn Bari, Laird Cregar, Vincente Gomez and hundreds of others.

"Blood and Sand" combines all the sweep of a panorama with the sensitivity of a great love story, and can definitely be said to rank as the greatest showman's picture of all time.

Timely Drama

A thrilling story of the exploits of America's Secret Service men, "Man at Large," might have come out of today's headlines. The action opens with the escape of a German prisoner from a Canadian prison camp, and there follows a relentless hunt by G-Men. Woven into this exciting story are the adventures of a young and aspiring woman reporter, who accidentally becomes a horrified witness to a murder. She chases round the various hide-outs of German spies and haunts members of the intelligence services in her endeavours to solve the mystery and obtain a scoop for her paper.

Marjorie Weaver plays the rôle of the woman reporter, while other important members of the cast include George Reeves, Richard Derr, Steve Geray and Milton Parsons. Eugene Forde directed.

This batch of screenings is rounded off by the second of the new Zane Grey series, "Last of the Duanes." Considered by many to be Zane Grey's most exciting story, it is an action-packed drama of the men who lived dangerously in the old West. Set in the lawless Texas frontier, it is the adventures of fast-shooting Buck Duane, who is forced to become an outlaw when he avenges the murder of his father.

George Montgomery, ex-Montana cowboy, is ideal for the rôle of Grey's Western hero.

A scene from BLOOD AND SAND, the 20th-Fox production in Technicolor, in which Tyrone Power is starred with Linda Darnell and Rita Hayworth. It will be Trade shown on Thursday, November 27

DEANNA STARS WITH LAUGHTON

West-End Première

The première took place on Wednesday at Leicester Square Theatre of the big new Universal super, "It Started with Eve," which co-stars Deanna Durbin and Charles Laughton.

Produced by Joe Pasternak and directed by Henry Koster, the film is a sparkling comedy romance, with occasional songs.

The story revolves round a piquant situation that arises when an old multi-millionaire lies at death's door. His last wish is that his son's fiancée shall be brought to his bedside, so that he may see her before he passes away. The fiancée is unable to come, so a little hat-check girl is asked to deputise for a £10 tip.

She does so, and her youthful charm so impresses the millionaire that he proceeds to make a speedy recovery. This, naturally, leads to further complications, but everything is worked out satisfactorily in the end.

Deanna is superb in the rôle of the proxy sweetheart, and Laughton, of course, plays the millionaire. Robert Cummings is seen as the romantic lead, and others in the cast include Guy Kibbee, Margaret Tallichet, Charles Coleman and Walter Catlett, the latter eschewing wisecracking rôles to appear as a white-haired medico.

Miss Durbin sings "Clavelitos," by Valverde; "Going Home," by Anton Dvorak; "Viene la Conga," by Valdesti; and Tschaikowsky's "Sleeping Beauty" ballet waltz.

Safety First Slide

Major J. Becke, Chief Constable of Cheshire, is arranging for the exhibition of a series of slides in the county kinemas, emphasising the need for more care in the driving of vehicles along the public highways.

"Shanghai Gesture" Casting

NEW STAR IN "CORSICAN BROTHERS"

Casting for "The Shanghai Gesture" has been completed by Arnold Pressburger, with the awarding of the coveted rôle of Madame Gin Sling to Ona Munson, whose portrayal of Belle Watling in "Gone With the Wind" won her top honours as a character actress. Miss Munson was signed for the part after more than 30 Hollywood stars were given tests.

Miss Munson joins a cast which stars Gene Tierney as Oppy, Walter Huston as Sir Guy Charteris, Maria Ouspenskaya as So-So-Amah, and Victor Mature as Dr. Omar. Also featured in the cast are Eric Blore, Ivan Lebedeff and Albert Besserman.

Joseph von Stemberg is directing "The Shanghai Gesture," from the screen adaptation by James M. Cain. The production will be released by United Artists.

Mexican Singing Star

George Negrete, Mexico's favourite singing screen and radio star, is featured in Hal Roach's technicolor musical, "Fiesta." He has been brought from Mexico for the part by director Leroy Prinz. Negrete has appeared in musical comedy, in films, and has been featured in nation-wide coast-to-coast programmes.

In addition to Negrete, the cast of "Fiesta," produced and directed by Leroy Prinz, includes Anne Ayars, Armida, George Givot, Antonio Moreno and a huge cast of native Mexican singing and dancing artists. It will be released by United Artists.

"The Corsican Brothers"

Ruth Warrick, a brunette, who only recently came to Hollywood in search of film fame, has found it in a big way. For, after appearing in only a couple of motion pictures, she has been signed by Edward Small to play the feminine lead opposite Douglas Fairbanks, Jr., in "The Corsican Brothers." It is one of the plum parts of the season—a rôle for which more than a score of actresses were tested.

"The Corsican Brothers," from Alexandre Dumas' famous novel, is under the direction of Gregory Ratoff. Fairbanks plays the dual rôle of the twin brothers; Miss Warrick is the Countess Isabelle.

The actress's first screen appearance was in "Citizen Kane," and since then she has completed an assignment in RKO's "Obliging Young Lady."

Gene Tierney and Bruce Cabot in a scene from the Walter Wanger production SUNDOWN, which United Artists will shortly be Trade showing

Crowd Artistes and Their Conditions of Work

EXTENDED CALL-UP INCREASES PRODUCERS' DIFFICULTIES

ALLEGATIONS made in support of the demand by the Film Artistes' Federation for the regulation of the employment of crowd artistes is not substantiated by the experience of British producers. They claim that the ordinary commercial effect of demand and supply enables the crowd artiste to enjoy conditions and rates of pay which fully meet the existing war conditions.

With the present trend of British production towards bigger feature pictures, as the home market requirements become more insistent, the difficulty of obtaining crowd artistes, introduces an important factor into the casting problem. It is estimated that already over 200 part players are now serving in the Armed Forces.

Studios are now faced by the problem created by the forthcoming call-up of young women—a step which is watched with concern by executives who see in it added difficulties in obtaining representative crowd scenes for current and future production.

Unobtainable

Recently when large settings requiring big crowds were being shot on two current productions, "The Young Mr. Pitt" at Shepherds Bush and "Flying Fortress" at Teddington, it was found the unfortunate clash of crowd calls affected both studios, and the casting directors were unable to obtain the number and type of crowd artistes required.

Similar trouble had previously been experienced by companies working at Denham and in many cases the only solution was found to be the enlistment of members of the Forces home on leave who have previously been connected with the Industry.

It has been alleged in some quarters that foreign crowd artistes have been employed to the detriment of British artistes, but studios profess ignorance of the employment of such artistes, unless required for specific work entailing dialogue in foreign tongues.

Few Foreigners

Another factor which prevents wide use of foreign nationals in British production is the necessity for them to obtain employment cards (all crowd artistes are now required to hold an employment card), which have to be applied for, either by the casting departments of the company employing them, or the agency through which the artiste is called.

Last week British National, who are making "Let the People Sing" at Rock's, found it impossible to obtain a single crowd artiste for an important scene—all those normally available had prior calls by other production companies. The above company have an excellent reputation for their treatment of crowds and consequently their misfortune is an admirable illustration of the difficulties caused when two or three big scenes at different studios clash.

It is also denied that rates of pay are insufficient. It is pointed out that the present pay for crowd artistes is £1 1s. plus 2s. 6d. war bonus, plus an average of 1s. 6d. fares, making a total of £1 5s. per day.

Dress calls mean an increase of 7s. 6d. for women and 5s. for men, and if the crowd is required for rough-and-tumble scenes in costumes supplied by the studios, a further 10s. is paid.

These conditions and pay, it is claimed, give a clear picture of crowd artistes' conditions in war time and, moreover, emphasise the difficulties faced by producers.

Continued from page 3

PRODUCERS MEET THE STUDIO UNIONS

most favourably considered by his colleagues, and certainly his record of successful work in organising British production on business lines seems to indicate him as a valuable asset to the Association. It is, however, too early to make any announcement on this matter.

There was a meeting on Wednesday in this week at which the relations between the Association and the labour unions were under review. Excellent co-operation has, we believe, been secured with the N.A.T.K.E. and the E.T.U., and agreements are on the point of being concluded. Equity, also, and the Film Artistes' Federation have shown every prospect of collaboration; it is, however, regretted that up to the present little success has attended the efforts to enlist the harmonious assistance of the A.C.T.

One of the questions of principle that will have to be decided is whether it will be possible to effect a 100 per cent. membership of British producing firms; one of the difficulties to be faced in this regard is connected with the small one-picture companies. No very serious obstacle is, however, anticipated in solidifying the Association with a practically fully representative body. General satisfaction, however, is felt at the success which has marked the work of the first few months of the Association, and in view of the handicaps under which British production has been carried on there is every confidence in a strong and efficient body emerging from the anxious organising period.

The Chief Constable of Warwickshire has required all kinemas in Nuneaton, Rugby and Sutton Coldfield, Bedworth and Solihull (except the Picture House, Knowle, which is to be closed at 9.30 p.m.) to be closed by 9 p.m.

EXAMPLE AND PRECEPT

KEEP UP THAT WASTE-PAPER DRIVE

Members of the entertainment industry, with their unrivalled contact with the public, have greater advantages than the average citizen when it comes to supporting a drive for an urgent national need.

Not only can they exert all their efforts towards the vital necessity of saving every scrap of waste paper, but they have the opportunity of influencing the thoughts of their clients to the same purpose. The constant pressure of suggestion must never be relaxed, and every patron who visits any kinema must be reminded of the urgent want in which the country is.

All waste paper that can be salved and sent back to the mills for repulping is a direct contribution to the war effort, and for every bale that can be collected by the average kinema it may be that the patrons, with their unknown but vast resources, may be able to find and contribute a hundred.

If in every foyer there are reminders, in the shape of containers full of waste paper, the cumulative effect on the public will be very great, and an opportunity should be given for them to contribute whatever they may have with them at the moment to the kinema's receptacle.

At the same time their attention should be directed to their own duty in the home, and a good public service would be done if they are told to report any difficulties they may have in getting proper collection by the authorities. Quite probably these latter are doing their duty properly, but if every citizen is constantly reminded of his share in the responsibility he will not fail to keep his eyes open to chances that might be overlooked. The motto is NEVER RELAX.

Clitheroe to Debate Sunday Films

Sunday opening is to be debated by Clitheroe Town Council, and strenuous opposition is expected.

The General Purposes Committee has received a request from the staff captain, Preston area, on the position in Clitheroe.

A resolution referring to Sunday opening was defeated by 10 votes to 6, and the Town Clerk was instructed to inform the staff captain that the Council will consider any application from the competent military authority.

George Montgomery in Zane Grey's LAST OF THE DUANES, with Lynne Roberts, current 20th Century-Fox offering

A TRAINING GROUND FOR DIRECTORS

The Shorts Field as a Step to Features

SHORT subjects are rapidly becoming recognised as the leading training ground for feature directors of the future. Harry Bucquet, director of the Dr. Kildare pictures, was a product of Metro-Goldwyn-Mayer's short subjects department, as were Leslie Fenton and Jacques Tourneur. Leslie Goodwin and Charles Roberts had the same background at RKO, and Gene Negulesco at Warner Bros.

Metro-Goldwyn-Mayer's "Billy the Kid" adds the name of David Miller as the latest in this group. After five years in the studio's short subjects department, he had, on his first feature assignment, the benefit of the best training a young director can receive.

"Short subjects give the would-be director the only really intensive training he can now receive in the business," says Miller. "The shorts director learns every phase of picture-making—he learns casting, camera uses, costuming, how to take full advantage of his sets, and cutting and editing.

Varied Experience

"In a single year he directs comedy, drama and trick pictures—every type of film entertainment. Nowhere else can he get such variation."

Miller had experience in all these types before he did "Billy the Kid." He has had at least one picture included in the three best shorts named by the Motion Picture Academy during each of his five years at Metro-Goldwyn-Mayer. He directed many Pete Smith Specialities, including "Penny Wisdom," an award winner. He also did many of Carey Wilson's Miniatures, as well as several "Crime Does Not Pay" two-reelers and Prudence Penny films.

"There are three phases of directing that are virtually untouched except in the shorts department," says Miller. "They're condensation, pantomime and Technicolor.

Eliminating Waste Footage

"To get the most dramatic value out of a scene with the least footage is always a primary objective of the shorts director. He learns to tell things quickly, without any waste of time.

"And where else but in the commentator type of short can you find pantomime in its fullest meaning to-day. Yet, pantomime is important to the talking film, and this training in action without words proves invaluable. There was an unusual number of wordless scenes in 'Billy the Kid,' so I know how much of a help my shorts experience proved.

"As for the third phase—Technicolor—there is no doubt of the increasing importance of colour pictures. Some day they may all be made in colour. But at least four times as many shorts are made in this medium now as features.

"'Billy the Kid' also proves the value of this point to me. You can read plenty about colour photography, but the only way a young man, ambitious for feature direction, can get knee-deep in it and gain really practical experience is through short subjects."

Warwickshire County Council has installed kinema apparatus at the Weston mental colony and has voted £100 for kinema entertainments during the year.

HELPING THEIR "SHOT-DOWN" PALS

Glasgow Operator's Big Function

Over 480 persons attended the sixth annual ball organised by the social section of the Glasgow Operators' Branch of the Electrical Trades Union at the New Astoria Ballroom, Sauchiehall Street, Glasgow, last Sunday, November 16. Aubrey Ray and his eight-piece orchestra played suitable melodies and dance tunes.

Mr. and Mrs. Gillespie, of the Astoria, gave an exhibition of modern ballroom dancing, which was much appreciated. Later, when Aircraftman Brown (Aldwych, Cardonald) and Lance Corporal Maisie Brown, A.T.S. (Kinema, Springburn) picked a winning ticket for Mr. Gillespie he generously allowed the prize to be redrawn.

Several prizes were distributed. Amongst the donors were A. B. King, R. V. Singleton, Messrs. Walturdaw, Ship Carbons, J. F. Brockliss, Ltd., and Kalee, Ltd. Many operators now working in the shipyards or in the Armed Forces were in attendance, also many oper-ettes who when they replace a man in a responsible position in the projection room will become eligible for membership for duration.

Among the guests were Mr. and Mrs. F. G. Humberstone (Western Electric).

The president of the Social Club (Willie Holmes (Elder, Govan)) said "I can safely say that we are pioneers of social entertainment in Glasgow for kinema workers whose hours of duty make social affairs of this kind rather difficult. The great financial success is due to my committee and other workers who have worked hard in their limited leisure to make the dance a success, which ensures that those members serving in His Majesty's Forces will receive a bit extra at New Year to augment their pay "poke" and that those "shot down" will receive a goodly amount. The Cinematograph Benevolent Fund will also benefit.

Cavalcade of Jazz as Next Welles' Film

DUKE ELLINGTON IN TECHNICOLOR

RKO-Radio Activity

DIRECTLY he completes his current activity on "The Magnificent Ambersons," Orson Welles, famous star, director and producer of "Citizen Kane," will prepare a screen play with an authentic jazz background.

The new film is to be produced in Technicolor and will feature Duke Ellington and his famous band, with Ellington also handling the musical score. It is intended to feature a number of America's foremost negro musicians in the cast with Canada Lee, a negro actor who starred in Welles' stage production, "Native Son," in the principal role.

David Stewart is recognised as one of the world's foremost experts on contemporary music, and will colaborate on the story and supervise the music of the film.

Meanwhile, it is expected that "The Magnificent Ambersons," screen version of the prize-winning Booth Tarkington novel, will be ready for screening within the next few months.

"Joan of Paris"

Thomas Mitchell has been signed by RKO-Radio for the important role of Father Antoine in the production, "Joan of Paris," which will introduce Michele Morgan and Paul Henrie in their first Hollywood film. Robert Stevenson will direct.

Mitchell has a long list of brilliant performances to his credit, inciuding roles in "Mr. Smith Goes To Washington," "The Long Voyave Home," "Gone with the Wind" and "Out of Fog."

William Dieterle Film

"All That Money Can Buy" has been selected as the final title of Stephen Vincent Benet's famous story, "The Devil and Daniel Webster," recently completed by William Dieterle.

The new title fits exceptionally well into the theme of the new picture, which centres around the life of a farmer who sells his soul for seven years of prosperity.

The cast includes such favourites as Edward Arnold, Walter Huston, Anne Shirley, James Craig, Simone Simon and Jane Darwell.

"PRIESTLEY'S POSTSCRIPT"

British Lion release on December 8 a most dramatic and compelling screen short in Technicolor, entitled "Priestley's Postscript."

Written and commented by J. B. Priestley, and adapted to the screen by E. M. Delafield, a foremost woman writer of to-day, "Priestley's Postscrift," inspired by the famous broadcast "The Hour of Greatness," presents the ideals of democracy and its fight for freedom in a vividly appealing and original fashion..

STARS AT SOUTHGATE CHARITY SHOW

NOT all the charity concerts in Southgate take place at the Ritz, as recent notes on this page may have led readers to think. From Billy Quest, manager of the Odeon, I have received the programmes of two ambitious efforts put on at his hall on recent Sundays, the first of them on behalf of the Odeon Tank Fund, the second in aid of the Southgate A.T.C. funds, and both under the patronage of the Mayor (Coun. Frank E. Cooper, J.P.).

At the October show the 17 turns included such notables as Derek Oldham, film star Robert Morley (who years ago toured with Mr. Quest and is god-father to his son), Carroll Gibbons (by courtesy of the Savoy Hotel), "principal boy" Dorothy Ward, Douglas Byng, Patricia Burke, Paddy Prior, Thorpe Bates, Frederic Bentley and Joseph Farrington—a truly wonderful effort which delighted an enthusiastic audience and benefited the fund by about £80.

The November booking was a popular concert presented by local amateurs connected with the A.R.P. services and went over with a swing. The programmes made acknowledgment to Oscar Deutsch and his company for the loan of the theatre and to Mr. Quest and his staff for their valuable assistance. Profit totalled some £50. It is reported that the "all-star" show in October was voted the best Southgate has ever seen, and credit is due to Mr. Quest, who was responsible for securing the artistes and producing the entertainment. It will be recalled that, before taking up kinema management, he was for many years connected with "the legit.," and this experience has proved of great help to him in his current work.

Contributions from Sunday kinemas for the month were reported to the October meeting of the Dover Town Council as £26.

A NEW LINE-UP FROM BRITISH LION

Judy Canova's Latest Film

FAMOUS BOXER'S SCREEN DEBUT

WITH the delivery of several of Republic's biggest new subjects, London and Provincial Trade-show dates are now being finalised by S. W. Smith, Managing Director of British Lion, for another big group of front-line productions. Heading the new programme is Judy Canova's third starring vehicle for the company, "Judy Goes To Town." This film has created a furore in America, being acclaimed as a great step-up on any previous performances of this sensational new star.

Playing opposite Judy Canova is Francis Lederer, whose suave, continental polish has an important function in "Judy Goes To Town." An exceptionally talented cast includes Raymond Walburn, "Slim" Summerville, Astrid Allwyn and Eddie Foy, jun., have main feature roles. Directed by Joseph Santley, it is said to contain all the phases of humour, from the ludicrous to the satirical.

The plot casts Judy as a quiet country maiden who unwittingly owns a strip of Manhattan real estate on which the United Broadcasting Company has carelessly trespassed in erecting their skyscraper building.

Judy is unaware of her ownership of the property until two of the company's directors, in the persons of Raymond Walburn and Eddie Foy, jun., come to try to buy her possession. Thereupon, she and her uncle Lem—played hilariously by Slim Summerville—decide to go to the city themselves and live on the land.

Francis Lederer—portrayed as a poor but glib-of-tongue Russian prince—is commissioned by Walburn to try to make Judy sell her property. Faced with the prospect of either paying £500 back alimony to his ex-wife or go to gaol, Francis Lederer is naturally very eager to undertake Walburn's proposition. The action follows thick and fast from this point, and is said to contain some very exciting episodes.

A Boxing Star

Much interest, naturally, will be centred on the appearance of Billy Conn—the sensational young boxing star whose popularity rose after his magnificent fight with champion Joe Louis—in "The Pittsburgh Kid," another outstanding Republic Film, due for early Trade showing.

Brilliantly directed by Jack Townley, this film is said to boast a cast of what is probably the largest number of sport personalities ever to appear in a single "boxing" picture. Headed by Billy Conn, Freddie Steele, Henry Armstrong, Jack Roper, referees Arthur Donovan and Abe Roth, fight announcer Dan Tobey, and radio sportscaster Sam Balter, no less than a total of fifty-six have roles in this film.

Amongst the dramatic stars recruited to bolster this box-office appeal are: Jean Parker, who plays Billy Conn's lady manager; Veda Ann Borg, the girl who knows what she wants, and she wants Billy; Alan Baxter, the menace who looks sleek but turns out more than yellow; and Jonathan Hale—he's a manager who wants Billy's contract.

In spite of Billy Conn's newness to the screen, his performance is hailed as deserving much praise. He is cast as an up-and-coming fighter whose career is guided, much against his will, by Pat Mallory. Not understanding that Pat's actions are motivated by her love for him, Conn becomes rebellious and refuses to take his training seriously. Pat finally manages to win his confidence and to arrange a fight with the world's champion, Tommy Grogan (Jack Roper). But a few days before the fight, Conn is accidentally involved in a scandal, and newspaper reports tie his name with that of Veda Ann Borg, daughter of a rival manager. Pat rescues Billy from gaol, but is thoroughly disillusioned in him and sells his contract.

Without Pat's coaching, Conn takes punishment in the early rounds of his fight against Roper, but how events guided by the two women concerned guarantee a victory for Conn brings the film, it is claimed, to a breath-taking finish.

Bootlegger Drama

"Outside the Law" deals with the activities of a criminal syndicate which has ambitions to take over the illegal activities of the West Virginia mountaineers and thereby build up a widespread distribution of their corn liquor without payment of taxes. They engage Robert Armstrong, now under the death sentence for murder, to bring the mountaineers to their way of thinking. Armstrong, born and raised in the vicinity of the mountaineers, is certain to be trusted by them. The gang arranges his escape from prison, whereupon he proceeds to murder the leader of the rival gang and takes over the leadership himself. There ensues a period of spine-tingling lawlessness until the young revenue agent, Frank Albertson, gets the situation well in hand. George Sherman directed, and the first-class supporting cast includes Linda Hayes, Russell Simpson, Skeets Gallaher and William Haade.

"Rags to Riches"

Hailed as an action thriller of the first degree, the leading rôles of this edge-of-seat drama are taken by Alan Baxter, Mary Carlisle, Jerome Cowan and Michael Morris, with Ralph Harolde, Paul Porcasi and Suzanne Kaaren prominently featured.

Just how to clear himself of a false robbery charge on which he has been convicted, and to gain revenge on the gangsters responsible for his misfortunes, is the problem faced by Alan Baxter, and the manner in which he eventually overcomes his enemy and works out his romantic problem with Mary Carlisle promises to be one of the most exciting dramatic treats of the year. Joseph Kane directed.

Weaver Bros. Again

"Mountain Moonlight" is another picture which British Lion will be including in their next Trade show line-up. Starring the Weaver Bros. and Elviry, the story presents the Weaver family as simple farmers who, together with all their neighbours, are made homeless when a cyclone strikes their farms.

Various happenings occur after the cyclone, such as the finding of a promissory note worth the equivalent of £50,000, that makes this film an exciting adventure enacted between the Ozark mountains and Washington. Nick Grinde directed.

Drama, Comedy and Vocalism

Some of Republic's most talented Western stars are presented in "The Singing Hill," a tuneful and action-packed drama of the prairies. Gene Autry, number one cowboy star of England and America, has the leading rôle in this musical Western, the plot of which is how the selfishness of one rancher may bring about death and destruction to a whole neighbourhood. Although there are some definite dramatic shots, it is said that Republic have succeeded in combining drama with comedy to bring about a production to suit the tastes of the majority of picturegoers.

Smiley Burnette contributes more than his share of laughter, while Little Mary Lee, whose voice is nothing short of phenomenal, is presented as Patsy, a little orphan girl. Other well-known players are Virginia Dale, Spencer Charters, Gerald Oliver Smith and George Meeker. Lew Landers directed.

Civil War Aftermath

The Oath of Amnesty, one of the dramatic post-conflict phrases of the American Civil War, is utilised to advantage in "Robin Hood of the Pecos," in which Roy Rogers, as the "Robin Hood of the Pecos," uses some two-fisted red-blooded persuasion to show the ranchers and planters of the vanquished Southern States the advantage of being loyal to the Constitution of the United States. The supporting cast comprises George "Gabby" Hayes, Marjorie Reynolds, Cy Kendall and Eddie Acuff. Joseph Kane directed.

TWO SUPERS FOR BRITISH LION

Republic Sets Big Budgets

THE biggest production effort of Republic for the 1941-42 season "Marines on Parade" has just started with the signing of Al Pearce and his Gang, a famous U.S. radio combination, comprising Al Pearce, Arty Auerbach, William Comstock, and Arlene Harris. They make their film debut in a production budgeted at over $500,000.

Another heavily budgeted drama is "Lady for a Night," in which Joan Blondell and Ray Middleton have leading roles, with Blanch Yurka in prominent support.

"Sailors on Leave"

"Sailors on Leave" is the title for Republic's navy comedy which British Lion will shortly Trade show. William Lundigan and Shirley Ross star.

Judy Canova, British Lion's top-liner acclaimed as America's hill billy queen, appears in her funniest adventure, PUDDIN' HEAD, which will shortly be Trade shown. Her leading man in this star-crowded comedy with music is Francis Lederer

BRITAIN'S NEWEST BOMBER
Pictured on Movietone

Featuring to-day's comprehensive British Movietone News are the first pictures of the "Manchester," the newest and biggest bomber now in use by the R.A.F. These new giants of the air make impressive shots indicative of the still-growing power of Britain's Air Force. Among other items are included pictures of turkey farms in America, women guards, speech by Colonel Knox, R.A.F. cadets in America "pass out," munition workers see a grand military display, celebration of the centenary of Sarawak, paper salvage at St. Pancras, and interesting details of the war time conditions on the Indian situation.

Urmston, suburb of Manchester, is to have Sunday kinemas. At the local council meeting this week only one vote was recorded against the proposal. The deputy chairman (Coun. Dr. Tootill) said there was a strong moral case for Sunday kinemas.

Charles Farrell in a scene from THE DEADLY GAME, one of the high-lights of Pathe's current Trade show programme, which is reviewed in this issue. June Lang is co-starred in the production which Phil Rosen directed

U.S. Lauds Pathe's New Comedy Drama

"Mr. CELEBRITY"

Early Trade Show

NEWS of the enthusiastic reception accorded throughout the States to the new P.A.C. comedy drama, "Mr. Celebrity," has just been received by W. J. Gell, managing director of Pathe.

This go-ahead producer's first special production is now on its way to this country. The whole of the American Trade Press have acclaimed it the finest independent production ever produced.

The cast, strong in names associated throughout the past few years with the American stage, also features two very well-known old-timers of the screen—Clara Kimball Young and Francis X. Bushman, who tell of their early experiences—moments which will bring back to many a Trade veteran pleasant recollections.

Conseneus of Press opinion is:—

"A solid pack of entertainment has been crowded into this exceilent offering, wholesome, lively, sentimentally moving and expert in all its craftsmanship. From the production standpoint it must be rated as phenomenal. Credit this achievement to Martin Mooney for his first expansion from writer to producer, and to William Beaudine. The picture will grace any programme and will return a handsome profit on the investment, besides adding to the prestige of all involved in its making."—*Variety.*

"'Mr. Celebrity' contains just about everything from heart tugs, comedy and action to nostalgia all neatly wrapped up and aimed at every type of audience. The film is an all round remarkable job from cast, story, direction, production down and up."—*Motion Picture Herald.*

"Chockfull of heart throbs, comedy, action and about everything else that makes for entertainment for every type of audience."—*Motion Picture Daily.*

"This film is a standout in all departments. It is alive with action, drama and first-rate performances. It never loses pace or gives the appearance of being made in a hurry. It is beautifully cast and expertly directed. 'Mr. Celebrity' is as good a buy as any exhibitor can make in any class house—and for any class audience."—*Film Daily.*

"'Mr. Celebrity' is a heart-warming, sentimental picture with all the elements of an exploitation natural. Martin Mooney, as producer and author, rates unstinted applause for providing the independent market with one of its most interesting and showmanly releases in some time."—*Hollywood Reporter.*

"One you will recommend for its sheer entertainment value. Will delight theatregoers of any age."—*Showmen's Trade Review.*

Pathe are to exploit "Mr. Celebrity" throughout the United Kingdom, and are preparing a campaign for Trade and public.

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The Observation Window

Research in Stereophony

MINISTRY'S HANDYMAN ENQUIRY

Further Poster Restrictions

ALTHOUGH the Walt Disney organisation has found it advisable to abandon the stereophonic method known as Fantasound when making "Fantasia" available for general release, research workers and engineers in the sound field deeply regret that it has been necessary to adopt this step.

THE obstacle was, of course, the costly installation of special reproducing apparatus in the picture house, especially during a time of financial stringency with a war either engaged in or looming upon the horizon. It must be admitted, too, that the average audience is far less sensitive to improvements in sound reception, such as adoption of a stereophonic method would offer, than to visual improvements which would enhance the stereoscopic value of a picture.

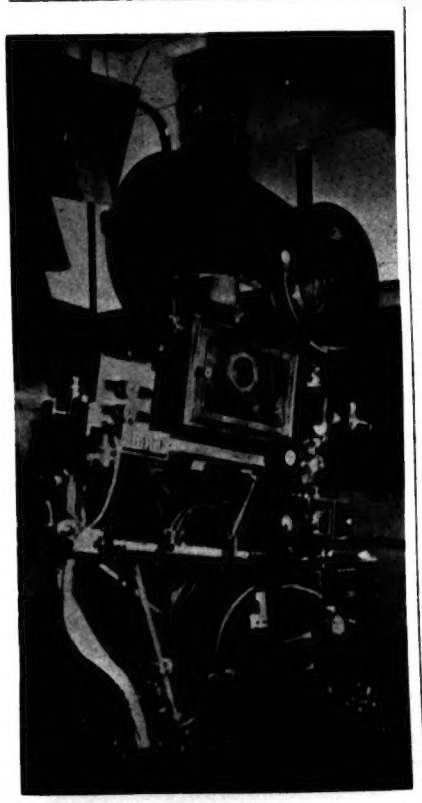
PROOF of the widespread interest in America in the matter of stereophony is seen in the October *Journal* of the Society of Motion Picture Engineers, in which the bulk of pages is devoted to various aspects of apparatus employed in recording and reproducing sound to produce an illusion of auditory perspective These articles continue and supplement accounts of Vitasound and Fantasound in the August issue of the *Journal*.

"WHO'S doing what?" is the result aimed at in an Order issued by the Ministry of Works calling for a return of activities of all employees engaged on maintenance work. The handyman, carpenter, plumber, electrician employed by kinema companies, in fact, every workman must be included in the return.

THE order does not necessarily mean that such persons will be withdrawn from their occupations as a result of being included in the returns, but it is obvious that where it is considered that a man can be more usefully employed in another branch of building or maintenance, he may be required to transfer to that branch.

J. BENSON.

Carbon Prices Increase



This Week's Projection Room

The original of the illustration above was a photograph taken by R. Hawkins, 3rd operator at the Picture House, High Road, Balham. It shows one of the Ernemann projectors at the theatre which is equipped with W.E. sound

EXHIBITORS URGED TO APPLY FOR THEIR RATIONS

AS exclusively reported in last week's "KINE." the General Council of the C.E.A. agreed to accept a 20 per cent. increase in the current list prices of kinema carbons. The decision was arrived at following consideration of the report of the Association representatives to the Carbon Pool.

After recalling the agreement between the C.E.A. and the Carbon Pool by which it is permitted to advance prices by 38 per cent. (37.44 per cent. to be exact) in order to recover the increase of production costs within a period of eight months from December 1, 1941, to July 31, 1942, the report proceeds to point out that only increased production costs should be taken into consideration and the C.E.A. representatives are satisfied with the report received from the accountants, Messrs. Price, Waterhouse and Co., who have discharged their fiduciary position between manufacturers and exhibitors impartially.

The General Council is recommended to accept their recommendation of the 20 per cent. increase which will take effect for the December voucher period.

F. A. PRIOR and A. S. MOSS, members of the Carbon Pool Joint Committee, said that they were both perfectly satisfied—after investigation of the accountants' reports—that the proposed increases were satisfactory. Tribute was also paid to the extreme helpfulness of Mr. Champion.

It was agreed that the General Council write to Mr. Champion, saying how sorry the members were to hear of his serious illness and wishing him a speedy recovery.

The report was adopted.

Mr. PRIOR asked that the members' attention be called to the desirability of their applying for and using their carbon rations as they became due and not using on any stocks they might have in reserve. If they did not do so there would be a reduction in production with consequent further increase in cost. It was agreed that this advice be circulated to members.

POOL CARBONS

THE RECTIFIER VALVE SITUATION

Deliveries in New Year

THE rectifier valve situation is expected to be eased with the incoming of the New Year. R. V. Crow outlined to the C.E.A. General Council the efforts made by the Association to obtain an early supply, which will be available in January, February and March, according to the type required.

In reply to L. G. HILL, who asked how far the valve situation had deteriorated and what help was likely from the Association and manufacturers of valves, R. V. CROW, of the Technical Department, said the position in regard to rectifier valves, as regards a particular make, was as follows:—

First on the list to be released for delivery in January was No. 1,738. Second, to be available during February, was No. 1,729. The third, to be available in March, was No. 1,749. These were the three principal rectifier valves for which there was the greatest demand. Recently, at the instigation of the Inter-Service Valve-production Committee, set up by the Ministry of Aircraft Production, a census had been taken to ascertain what the demands of the Industry were likely to be for the forthcoming 12 months.

This had produced a good response from exhibitors and a comprehensive picture of the situation had been presented to the Ministry and how we were being affected in regard to certain items. Certain other valves which were handled by Phillips and their subsidiaries were the subject of inquiry and information was awaited. Full information as to Phillips' valves was contained in Film Report No. 1,169, August 30, 1941, and that information was still correct with the exception of the three dates just given for delivery of the three most important valves.

In reply to further questions, Mr. Crow said that the Government Department concerned was very helpful and sympathetic although obviously they must have priority over certain types of valves.

The president (S. K. Lewis) stated that the question of substitutes, and further reports when information was available on any point, would be kept in mind and dealt with.

Raids Aftermath

It was agreed to accede to the request from the Ministry of Health as to whether the Association would be prepared to assist immediately following a raid in the area that has been raided by the exhibition of a slide, or slides, giving information to homeless people where they can get sustenance, food, lodging, etc.

Exhibitors will be pleased to give the fullest assistance in the exhibition of such slides, stated the General Purposes Committee.

War Damage

The Legal, Parliamentary and Finance Committee has agreed to look into amendments which are reported to be under consideration to the War Damage Act. The committee will report in due course the results of its investigations.

"Target for To-night"

Concerning the film "Target for To-night," it was mentioned that a copy seemed to have been available at one or two R.A.F. stations and also at a R.A.O.C. depot.

Investigations which have proceeded so far with the Ministry of Information and with the distributors of the film do not seem to have cleared the position up entirely, except that the distributor does not appear to have been involved in any way.

Further inquiries are being made of the Ministry of Information, and as it is a matter of importance concerning films which may be offered in future a full report will be presented as soon as the matter has been cleared up.

INSURANCE OF SOUND SETS

"W.E. Negotiations Not Altogether Fruitless"

Negotiations between the C.E.A. and Western Electric on the proposal that the latter company should share in the premiums payable in respect of War Damage have proved unsuccessful, it was reported by the Legal, Finance and Parliamentary Committee to the General Council last week.

The Western Electric Co. has now indicated to the Association its intention to put its scheme into operation with those who have signed.

The discussion has not been fruitless as it has indicated that a valuation of the set upon which the premium is calculated represents the prime cost of replacement at to-day's price. Members, therefore, who participate in the scheme offered by the Western Electric Co. will know that unless prices rise still further they have an insurance for the full replacement value of prime cost.

Previously the committee had reported that this was a matter which it left to members to make their own decision as to whether or not they signed.

So far as the committee is concerned, this is its final report on this subject unless some fresh facts intervene at a later date.

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Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

IN the course of a company meeting reported in a recent issue, it was stated that a five-figure loss had been written off the accounts of a subsidiary and a theatre at A——.

I know that theatre, a fine building in a middle-class suburb where opposition is not strong and business should be satisfactory. It is managed by an energetic, keen showman whose spirit is being broken because he is not allowed to indulge in any showmanlike activities in order to improve his business—or rather his employers'. His advertising allocation won't properly cover billing of the programmes around the district, and there is certainly nothing to spare for other publicity measures. He has in the past done a great deal to popularise his hall, but his efforts are not supported and he is now no more than a manager just keeping the place open. I have been aware of his dissatisfaction for some time, but this news that the theatre is showing a loss intensifies the stupidity of the position. A fine man in an excellent proposition, and both wasted because of a shortsighted policy dictated from head office. Well! Well!!

Target Practice

ENDEAVOURING to outdo all his previous showmanship efforts, Manager Geoffrey Davies, of the Odeon Cinema, Bury St. Edmunds, went all out in his exploitation campaign for the screening of "Target for To-night." In the entrance foyer was an attractive display arranged in co-operation with the R.A.F.; the walls of the foyer were draped with the colours and crest of the Force, and suspended from the ceiling were 40 model planes, whilst parts salvaged from a crashed plane placed in the corners of the foyer all helped a colourful display. A printed banner across the whole read "Join the R.A.F. and Bring Another Down."

On the opening night the Mayor of Bury St. Edmunds introduced the observer of the aircraft "F for Freddie," who also spoke to a crowded house including all the members of the Bury St. Edmunds and District A.T.C. whom Mr. Davies had invited to be present. A slide of the local company was flashed on the screen, which gave an added interest. An R.A.F. officer from the Ipswich Recruiting Centre attends the Bury Labour Exchange on alternate Wednesdays to interview prospective recruits for the R.A.F. and the W.A.A.F. Prominence to this fact was given by specially prepared slides shown at each performance.

Conning Tower in Garden

IN addition to all the usual methods employed in advance exploitation, such as decorated foyer and suitably worded display notices, R. C. Overs, of the Friars, Canterbury, went one better by installing a large revolving world globe, internally lit, placed against a background and surrounded with a semi-circle display bearing the title of the film, draped still frames, scenes from the picture, the stars' names and their photographs.

For the front-of-the-house display he and his staff built an 8 ft. high replica of a U-boat conning tower, complete with bridge, periscope, signalling flags and painted back and foreground to resemble waves. This was placed on a garden plot in the forecourt with the earth ploughed and treated with distemper to make a realistic sea.

Invitations were accepted by the General of the Division, the Bishop of Dover, the Dean of Canterbury and other principal personalities of the district to the opening performance and these duly arrived at the same time as a large contingent of Newfoundland gunners who are stationed in the district.

To link up with this film he had ten thousand leaflets printed incorporating the theme of the film with a recruiting drive for the local squadron of the Air Training Corps. Special recruiting stands were erected in the vestibule, and officers and cadets of the corps were on duty during the performances to advise prospective cadets and to distribute the special leaflets to patrons.

The unique window display board in the Herne Bay shop window referred to below

Window Dressing

BRAIN waves seem to emanate from G. Saunderson, of the Odeon, Herne Bay, like sparks from an acetylene cutter.

His latest stunt is an interchangeable programme board fixed in a shop window, prominent in the centre of the town. Each poster is a separate feature, changeable at will. The simplicity adds to its efficiency. I can only hope that the new regulations *re* use of paper for advertising will not stultify this good effort of his.

Stars in the Window

ANOTHER successful tie-up with Middlesbrough's biggest store—Messrs. J. Newhouses, Ltd., was carried out by Reynolds Roberts, manager of the Elite, Middlesbrough. This time an attractive fashion display in the main windows of the store was used to exploit the musical extravaganza, "Ziegfeld Girl" (M-G-M). In one window a magnificent portrait of Judy Garland (bearing suitable wording) was surrounded by a display of fashionable clothes, while in another window a beautiful coloured portrait of Hedy Lamarr was beset by another attractive fashion display. Suitable advertising matter was incorporated in the tie-up.

Sign of the Times

A SIMPLE gadget in the large entrance hall of the Edmonton Regal strikes me as symptomatic of present conditions, besides offering a useful service to patrons. It is merely a small four-armed sign-post, no more than about 18 in. high, standing on a platform in the middle of a circular divan where waiting patrons are wont to rest. The arms point helpfully to "Car Park," "Pay Boxes," "Circle and Café" and "Bus Stop," and so prevent bewilderment of those not well acquainted with the building. The white-painted fitting silently deputises for attendants who are no longer there to help inquirers.

I noticed that Maurice Cheepen was showing a "clutch" of eight stills of a new type. They were printed by photogravure in black over a pale green background tint which was extended to form a frame, and being non-glossy, were much easier to examine under artificial light than are the usual shiny photo-prints.

Continued on page 43

The lights go up—but the costs go down

We don't have to tell you that overheads are going up. Every economy counts. Take your lighting. Are you using really reliable lamps . . . are you getting enough light for your money? If you are not dead sure, it's worth remembering this—Osram Coiled Coil lamps are not only reliable, but they actually give up to 20% more light for every unit of current that you use.

Osram

THE WONDERFUL LAMP

MADE IN ENGLAND A G.E.C. PRODUCT

REMEMBER TOO—OSRAM EXCITER LAMPS FOR SOUND SERVICE

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2.

SHOWMANSHIP IN WAR TIME

Continued from page 42

Filming the Message

GLOUCESTER'S citizens' special effort to raise £700,000 for their Warships Week's contribution has been greatly helped by E. G. Rogers, who produced his own film for screening at the Hippodrome.

With a local setting for the background, it sends out an emphatic appeal to the city to make Warship Week a tremendous success. Spectacular naval shots emphasise it is now the turn of the Navy to ask Gloucester to rally round.

Written and produced by Ernest C. Rogers, it was made at the headquarters of the Gloucester Sea Cadets in Commercial Road.

After an opening message smartly spelt out with flags, Sea Cadet Kerr puts across his message with the composure and clearness worthy of a screen star.

Mr. Rogers has received many congratulations on the manner in which he has harnessed the screen to reach the film-going public.

The Month Ahead

THE November programmes for seven kinemas are incorporated in a neatly compiled waistcoat pocket-sized booklet sent to me from E. Wilmot Carlton, supervisor of the Leamington Spa and Warwick Cinemas. The personal touch is given by a personal letter on the opening page, but the effectiveness lies in its production as an entertainment guide for the whole district and as such it is bound to be retained as a reference for the month. A great pity that the new paper regulations may restrict future issues.

Helped by Gas

HOOKING up with the Exeter Gaslight and Coke Co., Harry Clark, manager of the local Odeon, obtained another big window show during the week preceding the screening of "49th Parallel."

Central feature was a large semi-circle on which had been drawn a map of the North American continent bi-sected by a thick red line representing the 49th parallel. Beneath was the outline of a Nazi submarine. Flanking it were two pasteboards—one setting out the prologue to the film and the other giving the names of the principals in the cast. Above and beyond were the Empire and Union flags. The 49th parallel was again emphasised in a miniature globe, on which, in addition to the map, was a reproduction of a New World gas cooker. Footing it was a card making a neat allusion to the geographical New World and the merits of the domestic apparatus for "unparalleled" service. On the other side stood a model of the latest "New World" cooker. In the central foreground was set up another card calling attention to the fact that the "49th Parallel" was being screened at the Odeon.

Organist at 16

THE latest two-manual Lafleur pipeless all-electric organ has been installed at the West End Cinema, Whitmore Reans, Wolverhampton, the proprietors of which are Messrs. O. G. Cinemas, with W. S. Bannister as manager. The opening ceremony was by the Mayor and Mayoress of Wolverhampton (Ald. and Mrs. A. H. Beach).

This is the first installation of this particular type of organ in the town and already it is drawing enthusiastic audiences.

Arthur Collett, aged 16, is the resident organist, and he claims to be one of the youngest kinema organists in the Midlands. Although this is Mr. Collett's first kinema appointment, he is well known in local musical circles and has officiated at a number of church organs in the area.

There is a special multi-coloured illuminated console which is varied in tone to suit the programme, with marked results.

Misrepresentation?

I WAS told recently of a piece of advertising which seems to me open to question. A film was advertised on the bills as featuring the stars who had appeared in a previous production which earned considerable popular favour. The error of judgment (I feel it was no more) was in printing the name of the earlier production in much larger type than that of the current feature, with the result that patrons glancing at the posters might have been misled into thinking they were to see the first production. My informant was misled in that way through not studying the bill carefully. The public dislikes being misled, and anything even savouring of misrepresentation is apt to sow the seeds of discontent which may have disastrous consequences. The wise showman (whatever may be said of his predecessors) nowadays takes pains not to lead his patrons up the garden, which is both sharp practice and bad business, too.

"Parallel" with Poppies

DURING the successful run of "49th Parallel" at the Hippodrome, Derby, poppies were sold for the British Legion to the value of £37 7s. 6d.

ANNOUNCEMENT

CARBON PRICES

Owing to increases in the costs of manufacture the list prices of Pool Carbons supplied for Ration Period 12 (commencing December 1st), and thereafter until further notice will, by agreement with the C.E.A., be increased by 20%.

Issued by

THE BRITISH ARC LAMP CARBON (WAR EMERGENCY) POOL

42 Oxford Road, Putney, S.W.15

FOR DEC. 22 RELEASES

Compiled by A. W. Owen

"LIFE BEGINS FOR ANDY HARDY"
(M-G-M)

CERT. U. 9,135 ft. Reg. No. F.4599. Reviewed in KINE. October 30, 1941.
PUBLICITY.—One 48 sheet, one 12-sheet, one 6-sheet.
STARS.—Mickey Rooney, Judy Garland, Lewis Stone, Ann Rutherford.
ATMOSPHERE.—Light domestic comedy-drama, the latest of the Judge Hardy series, telling how Andy, the exuberant Hardy heir, comes to realise that college days are best, the fundamental theme being "You can't put an old head on young shoulders."
ORGAN.—"High School Cadets," March, Sousa (Keith Prowse), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Decca M.541 by the Band of H.M. Grenadier Guards.

"AFFECTIONATELY YOURS"
(Warner)

CERT. A. 7,921 ft. Reg. No. F.4551. Reviewed in KINE. October 9, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Merle Oberon, Dennis Morgan, Rita Hayworth.
ATMOSPHERE.—Marital comedy with newspaper world background, concerning the efforts of an editor and a girl reporter to estrange an ace foreign correspondent from his divorced but adored wife.
ORGAN.—"Un Peu d'Amour, Silesu (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia F.B.1510 by Albert Sandler and his Orchestra, or on H.M.V. B.D.701 by Reginald Foort (organ).

"SHEEPDOG OF THE HILLS"
(Butcher's)

CERT. U. 6,890 ft. Reg. No. Br.E.4553. Reviewed KINE. September 25, 1941.
PUBLICITY.—One 12-sheet.
STARS.—David Farrar, Helen Perry, Philip Friend.
ATMOSPHERE.—Romantic comedy-drama, told in picturesque rural setting concerning the rivalry of a village parson and a doctor for a girl, with "Moss," a famous sheepdog, as the canine star.
ORGAN.—"Woodland Pictures" Suite, Fletcher (Hawkes), No. 2 only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia D.X.465 by the B.B.C. orchestra.

"DRESSED TO KILL"
(20th Century-Fox)

CERT. A. 6,649 ft. Reg. No. F.4604 Reviewed in KINE. September 25, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Lloyd Nolan, Mary Beth Hughes.
ATMOSPHERE.—Murder mystery comedy-melodrama, the latest of the Michael Shayne series, in which a private detective solves a triple murder at the expense of his own romance.
ORGAN.—"The Devil's Kitchen" ("Faust"), S. Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1922 by the Regent Concert Orchestra.

"WHERE DID YOU GET THAT GIRL?"
(General F.D.)

CERT. U. 6,855 ft. Reg. No. F.4209. Reviewed in KINE. June 12, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Helen Parrish, Leon Errol.
ATMOSPHERE.—Romantic comedy-drama with music and song, describing how an enthusiastic band of young musicians break into radio.
ORGAN.—Medley of refrains: "Corn Silk," "Russian Rose," "Oasis," "Down Forget-me-not Lane," "I Hear a Rhapsody" and "Aurora," with adaptation from the professional song copies.
NON-SYNC.—As above, "Torch Parade No. 6," recorded on Decca F.8019 by Sidney Torch at the organ of the State Kinema, Kilburn.

"FATHER STEPS OUT"
(Pathé)

CERT. U. 5,628 ft. Reg. No. F.4568. Reviewed in KINE. October 9, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Frank Albertson, Jed Prouty, Lorna Grey
ATMOSPHERE.—Comedy-drama in big business and newspaper atmosphere. A fantastic story, telling how a ruthless railway magnate finds a fuller appreciation of life by his contact with hoboes.
ORGAN.—"Valse Mauresque," from the "Four Characteristic Valses," Suite, S. Coleridge-Taylor (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8379 by the New Light Symphony Orchestra.

"WEST POINT WIDOW"
(Paramount)

CERT. A. 5,769 ft. Reg. No. F.4531. Reviewed in KINE. October 2, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Anne Shirley, Richard Carlson.
ATMOSPHERE.—Romantic comedy concerning the marital and maternal vicissitudes of a young nurse, with a child interest and the story told in hospital backgrounds and atmosphere.
ORGAN.—"Romance in E flat," Op. 44, No. 1, Rubinstein (Hawkes, etc.), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3783 by the New Light Symphony Orchestra.

CHRISTMAS BELLS

A Novel Screen Service Trailer

NATIONAL SCREEN SERVICE have just made some interesting shots of another of their annual Xmas greeting trailer films to be issued for Christmas and New Year weeks. The greeting this year will be in a novel form, is titled "The Bells of Old England," a song by Kennedy Russell which tells of the eventual Victory peals of the now silent church bells which will bring a true Christmas peace.

The setting chosen was the fine old Church of St. Giles, Chalfont, Bucks, with Sidney Creasy as solo chorister, and a choir of boy choristers from the Priory and Parish Church of Ruislip and men choristers from the Chelsea Old Pensioners' Church. Effective shots of the chancel, altar and choir with villagers at prayer in the Nave were taken, while the fine Walker organ provided musical background. A. W. O.

OUR ROAMING REPRESENTATIVE

Says:—

IN the halcyon days when doormen were rear admirals and even under-ushers were nothing less than majors, the frontages of our halls were generally kept in violate against the pranks of youngsters. With this experience in mind I winced when last week I found a small boy (admittedly clean and quiet) bouncing a ball on the front steps of a respectable suburban kinema while the chief of staff—a wartime appointment, obviously, stood inside the vestibule and showed no annoyance. A small point, of course, but a pointer to present trends. With makeshift staff, the keen kinema-manager needs to spend more time on his doorstep to maintain the dignity of the house; yet another staff shortage (in the office) keeps him more closely tied to "paper work." A critical problem, but one which can be solved by cutting out unessentials and taking all possible measures to increase efficiency.

G.F.D.'s EXPLOITATION IN YORKSHIRE

Portman's Triumphal Tour

A TREMENDOUS fillip to "49th Parallel" exploitation was given by Eric Portman when, accompanied by John Specterman, of G.F.D., he made a tour of personal appearances at five of the North's principal towns.

He was received with tremendous enthusiasm at Manchester, was tendered a luncheon at the Odeon Theatre, which was attended by editors and representatives of national and local Press, and made two personal appearances at the theatre.

At Halifax, the actor's home town, after his first appearance on the stage of the Odeon, he came down into the auditorium, was mobbed by the patrons and carried shoulder high into the foyer. He was then asked to show himself in front of the theatre, which he did, to crowds so great that he had to be "rescued" and taken back into the house by a side exit door.

A reception was held at which a number of Portman's intimate Halifax friends and local celebrities were present.

At Leeds the star was honoured by a luncheon at the Queen's Hotel, presented to the town's civic dignitaries and members of the Press.

Portman made two personals, the last one being followed by a reception at the Odeon, when the Lord Mayor and Lady Mayoress of Leeds attended.

En route to Newcastle, Portman stepped off at Harrogate to make a flying personal at the Odeon. He was received by the Mayor (Coun. E. J. Wheater) and the Superintendent of Police (J. T. Cockroft).

Newcastle brought the tour to a triumphant conclusion, two appearances at the Odeon being productive of enormous receptions.

Portman's magnificent reception on this trip round the Yorkshire towns has afforded ample proof of his popularity with kinema audiences and the superb way in which "49th Parallel" is attracting the public. The film will be released by General Film Distributors, Ltd., on Monday, November 24.

COMPTON ORGANS

HUNDREDS of these famous instruments throughout the British Isles are giving sterling service to their owners. Compton Organs are installed in the Theatres of:

ASSOCIATED BRITISH CINEMAS LTD.
GAUMONT-BRITISH PICTURE CORPORATION
PARAMOUNT THEATRES LTD.
WARNER BROS. LTD.
ODEON CINEMAS LTD.
BLACK'S THEATRES
BEDFORD CINEMAS
SOUTHAN MORRIS CIRCUIT

THE JOHN COMPTON ORGAN CO. LTD., MINERVA ROAD, NORTH ACTON, N.W.10.
Nearest Station: North Acton, Central Railway. Telephone: Willesden 6666.

ODEON-ALHAMBRA FIVE-MANUAL ILLUMINATED CONSOLE.

KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

WANTED, Manager, good-class kinema, North of England; also Assistant Manager.—State age, experience, salary, references (exempt military service) to Black's, Suite 9, 115, Shaftesbury Avenue, London, W.C.2. Also qualified Second Operator required. Apply as above.

WANTED, Chief Operator; RCA, Petter engine; 6 evenings, 2 matinees; safe area; small hall; wages £5, plus insurances paid; single man, owing to furnished apartments only available in district.—Write, with refs., to Manager, Royalty Theatre, Bowness-on-Windermere, Westmorland.

OPERATOR.—Wanted, Chief Operator, for Northampton; Western Electric equipment; good wages. Picturedrome, Kettering Road, Northampton.

CHIEF or Second Projectionist, capable of taking charge; B.T.H.; exempt; twice nightly and Sundays.—Full details, refs. and wages to Regal, Wells, Somerset.

CHIEF Operator; good Second desiring promotion will suit; RCA Simplex (low); Chingford area —Apply, Regal, Highams Park. Lar. 1888.

SITUATIONS VACANT (cont.)

WANTED at once, Chief Operator, able to take over kinema management, for Scottish West Coast super-kinema. Applicants must be reserved from military service and able to give bond.—Reply, with references, to "Operator," Kempsell's Advertising Service, 163, Hope Street, Glasgow.

CHIEF Operator; good position; RCA. Kalee H.I.—Regal, Highams Park. Lar. 1888.

REQUIRED immediately, First and Second Operators.—State experience and salary required to G. Brayery, Regent Theatre, Poole, Dorset.

ROYAL LEAMINGTON SPA, STRATFORD-ON-AVON AND WARWICK CINEMAS.—OPERATORS. First, Second and Relief, wanted; must be first-class men, of good character, and exempt from the Services.—Send full details of experience, and state salary required, to Supervisor, Regal Cinema, Leamington Spa.

WANTED, Chief or good Second Operator used to RCA and Simplex Machines. — Write, giving references, experience and salary to D., Box 204, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

WANTED, Operator for small kinema; B.T.H., Kalees; comfortable position; permanent.—Cinema, Winchcombe, Glos.

WANTED, reliable Second Operator.—Send full particulars, Electric Theatre, Brixham, Devon.

WANTED, good Second Operator capable of taking charge; W.E. State wages and experience.—New Picture House, St. Andrews, Fife.

SECOND Operator required immediately; age over 35; wages, £4.—Apply, stating experience, references, Electric Theatre, Bournemouth.

WANTED immediately, first-class Second Operator, West End kinema; good wages.—Apply, giving full details, to T., Box 218, Kinematograph Weekly.

WANTED, capable Second Operator; comfortable permanency.—Particulars and wages required to Palace Theatre, Truro, Cornwall.

OPERATOR wanted for Daffodil Cinema, Cheltenham; very comfortable job for good man.—Apply, stating experience, and salary required, to Manager.

SITUATIONS WANTED

MANAGER, exempt service, 30 years' experience Variety, supers, several exploitation awards, desires change; London only; first-class offers.—V., Box 196, Kinematograph Weekly.

MANAGER (43) desires change; available at short notice; Scotland preferred, but not essential; interview arranged.—Z., Box 200, Kinematograph Weekly.

MANAGER desires change; extensive experience; fully qualified all branches; excellent refs.; available short notice; moderate salary; London suburbs preferred. — K., Box 209, Kinematograph Weekly.

MANAGER would relinquish present appointment if a vacancy could be offered where accommodation is available, or within 30 miles radius of London.—F., Box 206, Kinematograph Weekly.

SMART, energetic Manager (48) requires change; fully experienced, circuit, staffs, etc.; permanency; first-class offers.—N., Box 212, Kinematograph Weekly.

MANAGER (52), over 25 years' practical experience, desires position with good company; London suburbs preferred; disengaged 29th.—V., Box 220, Kinematograph Weekly.

KINEMA Manager, age 51, knowledge of booking, last position nine years; circuit experience; full, good appearance; excellent references; open for engagement.—Campbell, Mill End Cottage, Ashton Keynes, nr. Swindon, Wilts.

MANAGER, 23 years' experience, age 41 (exempt), desires first-class situation; used to full control and booking; thoroughly conversant all sound systems, operating, projectors, electrical equipment, diesel engines; technical and publicity expert, holder of showmanship certificate; excellent references.—R., Box 216, Kinematograph Weekly.

MANAGER (41) desires change; energetic showman; splendid appearance; experienced variety; best offers only.—Q., Box 215, Kinematograph Weekly.

MANAGER, DISENGAGED; OVER TWENTY YEARS' EXPERIENCE IN PICTURES AND VARIETY; LAST POSITION TWO YEARS LEWISHAM HIPPODROME; USED TO LARGE SEATING CAPACITY HALLS.—J. WIFFEN, 231, BROWNHILL ROAD, CATFORD, LONDON, S.E.6.

HAMILTON DICKIE, Principal Tenor (Julian Wylie and Howard & Wyndham's Productions), seeks post as Kinema Manager; exempt Service; smart appearance; experience front of house manager; excellent references.—18, Tulloch Terrace, Perth.

SUPERVISOR, circuit, technical also, will entertain good offer; a really live, active man, over 45, reliable, experienced all branches.—O., Box 213, Kinematograph Weekly.

CHIEF Projectionist requires change; 15 years' experience, 7 West End variety; unimpeachable references; first-class offers.—U., Box 219, Kinematograph Weekly.

FIRST-CLASS Chief Operator-Electrician desires change; over military age; 25 years' experience; thoroughly conversant all sound systems; all modern equipment; skilled electrician; highest references; permanent.—S., Box 217, Kinematograph Weekly.

CHIEF Operator, over military age, 10 years' experience as Chief, seeks post as Chief Operator or Operator-Manager; Simplex, Kalee, Ernemann, RCA, B.T.H., rectifiers, wiring, maintenance, etc.; small show preferred; excellent refs; commence 14 days after confirmation of engagement.—Cotton, 28-29, Kerrison Road, Ealing, W.5.

OPERATOR-ELECTRICIAN; long experience; good references; W.E. sound; exempt. State wages. —Riley, 133, Colne Road, Brierfield, nr. Burnley, Lancashire.

FOR SALE AND WANTED

CARBONS AVAILABLE IN LARGE QUANTITIES, ALSO IN ALL SIZES; NO RESTRICTIONS OR RATIONING; BUY NOW FROM THE LARGEST SELLERS OF ELECTRICAL CARBONS FOR ALL TYPES OF ARC LAMPS. OUR PRICES ARE THE CHEAPEST AND OUR STOCKS THE LARGEST IN THE COUNTRY. CALL AND SEE OVER 250 THOUSAND CARBONS IN OUR LONDON STORE. SAMPLES FREE BY RETURN OF POST. — GEORGE PALMER, CARBON SPECIALIST, 89, WARDOUR STREET, LONDON, W.1. GERRARD 4796.

WANTED, Morrison, Imperial, or a good Sound Head (Pull Th.), ½-h.p. Motor, 5½ Lenses.—Cinema, Velindre, Llandysul.

E. G. TURNER
ALL-METAL SCREENS • BEST LIGHT and SOUND
43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 1061-2.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., Nov. 20	10.30 a.m. ...	Phoenix	Broadway Ahead	Columbia ...	Ruby Keeler	U
.. .. 20	2.30 p.m. ...	London Pavilion	Broadway Limited	United Artists ...	Victor McLaglen ...	—
Fri., .. 21	10.30a.m.&2.15p.m.	Own Theatre ...	Tillie the Toiler	Columbia ...	Kay Harris	U
.. .. 21	11 a.m. ...	Private Theatre...	Nine Shorts	Paramount ...	... ...	—
Mon., .. 24	10.30a.m.&2.15p.m.	Own Theatre ...	Richest Man in Town	Columbia ...	Frank Craven ...	U
.. .. 24	2.30 p.m. ...	Cambridge ...	Unexpected Uncle	RKO-Radio ...	Charles Coburn ...	—
.. .. 24	10.30a.m.&2.30p.m.	Century	Great Guns	20th Century-Fox	Laurel and Hardy ...	—
Tues., .. 25	10.30a.m.&2.30p.m.	Century	Belle Starr	20th Century-Fox	Gene Tierney ...	—
.. .. 25	2.30 p.m. ...	Cambridge ...	Bob's Your Uncle	Butcher	Albert Modley ...	—
Wed., .. 26	11 a.m. ...	Private Theatre...	Scattergood Meets Broadway ...	RKO-Radio ...	Guy Kibbee	—
.. .. 26	2.30 p.m. ...	Cambridge ...	They Met in Argentina	RKO-Radio ...	Maureen O'Hara ...	—
.. .. 26	10.30a.m.&2.30p.m.	Century	Moon Over Her Shoulder... ...	20th Century-Fox	Lynn Bari	—
.. .. 26	2.30 p.m. ...	G.F.D. Private T.	Bombay Clipper	G.F.D.	William Gargan ...	—
.. .. 26	10.30 a.m. ...	G.F.D. Private T.	Freshman Year	G.F.D.	Dixie Dunbar... ...	—
Thur., .. 27	2.30 p.m. ...	Cambridge ...	Suspicion	RKO-Radio ...	Cary Grant	—
.. .. 27	10.30a.m.&2.30p.m.	Century	Blood and Sand	20th Century-Fox	Tyrone Power ...	—
.. .. 27	2.30 p.m. ...	G.B. Theatre ...	This Woman is Mine	G.F.D.	Franchot Tone ...	—
Fri., .. 28	2.15 p.m. ...	Cambridge ...	South American George	Columbia ...	George Formby ...	—
.. .. 28	10.30a.m.&2.30p.m.	Century	Man at Large	20th Century-Fox	Marjorie Weaver ...	—
Mon., Dec. 1	2.30 p.m. ...	Cambridge ...	Judy Goes to Town	British Lion ...	Judy Canova	—
.. .. 1	10.30a.m.&2.30p.m.	Century	Last of the Duans	20th Century-Fox	George Montgomery ...	—
Tues., .. 2	11 a.m. ...	G.B. Private T.	Outside the Law	British Lion ...	Linda Hayes	—
.. .. 2	2.30 p.m. ...	Cambridge ...	The Pittsburgh Kid	British Lion ...	Jean Parker	—
.. .. 2	2.30 p.m. ...	G.B. Private T.	It Started with Eve	G.F.D.	Deanna Durbin ...	U
Wed., .. 3	11 a.m. ...	G.B. Private T.	Rags and Riches	British Lion ...	Mary Carlisle ...	—

BELFAST

Wed., Nov. 26	10.30 a.m. ...	Classic	Citizen Kane	RKO-Radio ...	Orson Welles	A

BIRMINGHAM

Fri., Nov. 21	10.30 a.m. ...	Scala	I Was a Prisoner on Devil's Island		Columbia ...	Sally Eilers	A
.. .. 21	10.30 a.m. ...	Forum	Murder by Invitation		Pathe	Wallace Ford	A
Mon., .. 24	10.30 a.m. ...	Scala	Honky Tonk		M-G-M	Clark Gable	—
Tues., .. 25	10.30 a.m. ...	Forum	Stand and Deliver... ...		Pathe	Leo Gorcey	U
.. .. 25	10.30 a.m. ...	Scala	Here Comes Happiness ...		Warner	Mildred Coles ...	U
.. .. 25	10.30 a.m. ...	West End ...	Bob's Your Uncle		Butcher	Albert Modley ...	—
Wed., .. 26	10.30 a.m. ...	Forum	The Deadly Game		Pathe	Charles Farrell ...	A
.. .. 26	10.30 a.m. ...	Scala	Broadway Limited		United Artists ...	Victor McLaglen ...	—
Thur., .. 27	10.30 a.m. ...	Scala	Unholy Partners		M-G-M	Ed. G. Robinson ...	—

CARDIFF

Fri., Nov. 21	11 a.m. ...	Odeon	Aloma of the South Seas ...		Paramount ...	Dorothy Lamour ...	A
.. .. 21	10.45 a.m. ...	Olympia	International Squadron ...		Warner	Ronald Reagan ...	A
.. .. 21	10.45 a.m. ...	Park Hall ...	Honky Tonk		M-G-M	Clark Gable	—
Tues., .. 25	11 a.m. ...	Olympia	Stand and Deliver... ...		Pathe	Leo Gorcey	U
.. .. 25	11 a.m. ...	Odeon	New York Town		Paramount ...	Fred MacMurray ...	—
.. .. 25	10.15 a.m. ...	Park Hall ...	Sergeant York		Warner	Gary Cooper	A
.. .. 25	10.45 a.m. ...	Capitol	Bob's Your Uncle		Butcher	Albert Modley ...	—
Wed., .. 26	11 a.m. ...	Olympia	The Deadly Game		Pathe	Charles Farrell ...	A
Thur., .. 27	11 a.m. ...	Olympia	Broadway Limited		United Artists ...	Victor McLaglen ...	—

GLASGOW

Fri., Nov. 21	10.50 a.m. ...	Cranston's ...	Murder by Invitation		Pathe	Wallace Ford ...	A
.. .. 21	10.45 a.m. ...	Paramount ...	Lydia		United Artists ...	Merle Oberon ...	A
.. .. 21	10.45 a.m. ...	Regal	Affectionately Yours		Warner	Merle Oberon ...	A
.. .. 21	10.45 a.m. ...	La Scala ...	Unholy Partners		M-G-M	Ed. G. Robinson ...	—
Tues., .. 25	10.50 a.m. ...	Regal	Stand and Deliver... ...		Pathe	Leo Gorcey	U
.. .. 25	10.45 a.m. ...	Paramount ...	New York Town		Paramount ...	Fred MacMurray ...	—
.. .. 25	10.45 a.m. ...	Picture House ...	Bob's Your Uncle		Butcher	Albert Modley ...	—
Wed., .. 26	10.50 a.m. ...	Cosmo	The Deadly Game		Pathe	Charles Farrell ...	A
.. .. 26	10.45 a.m. ...	Regal	Santa Fe Trail		Warner	Errol Flynn	A

LEEDS

Fri., Nov. 21	10.45 a.m. ...	Ritz	Murder by Invitation		Pathe	Wallace Ford ...	A
.. .. 21	10.45 a.m. ...	Tower	Singapore Woman		Warner	Brenda Marshall ...	A
.. .. 21	10.30 a.m. ...	Scala	Bob's Your Uncle		Butcher	Albert Modley ...	—
Tues., .. 25	10.45 a.m. ...	Ritz	Stand and Deliver		Pathe	Leo Gorcey	U
.. .. 25	10.30 a.m. ...	Tower	Santa Fe Trail		Warner	Errol Flynn	A
.. .. 25	10.30 a.m. ...	Scala	Honky Tonk		M-G-M	Clark Gable	—
Wed., .. 26	10.45 a.m. ...	Ritz	The Deadly Game		Pathe	Charles Farrell ...	A
.. .. 26	10.45 a.m. ...	Tower	Broadway Limited		United Artists ...	Victor McLaglen ...	—
Thur., .. 27	10.45 a.m. ...	Tower	New York Town		Paramount ...	Fred MacMurray ...	—
.. .. 27	10.30 a.m. ...	Scala	Unholy Partners		M-G-M	Ed. G. Robinson ...	—

LIVERPOOL

Fri., Nov. 21	10.45 a.m. ...	Paramount ...	Hatter's Castle		Paramount ...	Robert Newton ...	A
.. .. 21	10.45 a.m. ...	Forum	Honky Tonk		M-G-M	Clark Gable	—
Tues., .. 25	11 a.m. ...	Palais de Luxe ...	Stand and Deliver		Pathe	Leo Gorcey	U
.. .. 25	10.45 a.m. ...	Paramount ...	New York Town		Paramount ...	Fred MacMurray ...	—
.. .. 25	10.45 a.m. ...	Scala	Broadway Limited		United Artists ...	Victor McLaglen ...	—
.. .. 25	10.30 a.m. ...	Majestic	Sergeant York		Warner	Gary Cooper	A
.. .. 25	10.45 a.m. ...	Forum	Bob's Your Uncle		Butcher	Albert Modley ...	—
Wed., .. 26	11 a.m. ...	Palais de Luxe ...	The Deadly Game		Pathe	Charles Farrell ...	A
.. .. 26	10.45 a.m. ...	Majestic	Singapore Woman... ...		Warner	Brenda Marshall ...	A
.. .. 26	10.45 a.m. ...	Scala	Unholy Partners		M-G-M	Ed. G. Robinson ...	—
Thur., .. 27	11 a.m. ...	Palais de Luxe ...	Reg'lar Fellers		Pathe	Sarah Padden ...	U

MANCHESTER

Fri., Nov. 21	10.45 a.m. ...	Theatre Royal ...	The Deadly Game		Pathe	Leo Gorcey	U
.. .. 21	10.45 a.m. ...	New Oxford Street	New York Town		Paramount ...	Fred MacMurray ...	—
.. .. 21	11a.m. & 2.30 p.m.	Private Theatre	Affectionately Yours		Warner	Merle Oberon ...	A
Tues., .. 25	10.45 a.m. ...	Theatre Royal ...	Reg'lar Fellers		Pathe	Sarah Padden ...	U
.. .. 25	10.45 a.m. ...	Gaumont... ...	Broadway Limited		United Artists ...	Victor McLaglen ...	—
.. .. 25	11 a.m. & 2.30 p.m.	Private Theatre...	Here Comes Happiness		Warner ...	Mildred Coles ...	U

NEWCASTLE

Fri., Nov. 21	10.45 a.m. ...	Essoldo	Murder by Invitation		Pathe	Wallace Ford ...	A
.. .. 21	10.30 a.m. ...	Odeon	Aloma of the South Seas ...		Paramount ...	Dorothy Lamour ...	A
.. .. 21	10.45 a.m. ...	Westgate... ...	Honky Tonk		M-G-M	Clark Gable	—
Tues., .. 25	10.45 a.m. ...	Essoldo	Stand and Deliver		Pathe	Leo Gorcey	U
.. .. 25	10.30 a.m. ...	Odeon	New York Town		Paramount ...	Fred MacMurray ...	—
.. .. 25	10.45 a.m. ...	Haymarket ...	Bob's Your Uncle		Butcher	Albert Modley ...	—
Wed., .. 26	10.30 a.m. ...	Stoll's P.H. ...	The Deadly Game		Pathe	Charles Farrell ...	A
.. .. 26	10.45 a.m. ...	Essoldo	Affectionately Yours		Warner	Merle Oberon ...	A
.. .. 26	10.45 a.m. ...	Odeon	Unholy Partners		M-G-M	Ed. G. Robinson ...	—
Thur., .. 27	10.45 a.m. ...	Essoldo	Broadway Limited		United Artists ...	Victor McLaglen ...	—

NOTTINGHAM

Fri., Nov. 21	10.30 a.m. ...	Ritz	Hatter's Castle		Paramount ...	Robert Newton ...	A
.. .. 21	10.30 a.m. ...	Scala	Unholy Partners		M-G-M	Ed. G. Robinson ...	—
Tues., .. 25	10.30 a.m. ...	Ritz	Aloma of the South Seas ...		Paramount ...	Dorothy Lamour ...	A

SHEFFIELD

Fri., Nov. 21	10.30 a.m. ...	Cinema House ...	Henry Aldrich for President ...		Paramount ...	Jimmy Lydon ...	U
.. .. 21	10.30 a.m. ...	Hippodrome ...	International Squadron ...		Warner	Ronald Reagan ...	A
Tues., .. 25	10.45 a.m. ...	Regent	Ships with Wings		United Artists ...	John Clements ...	A
.. .. 25	10.30 a.m. ...	Cinema House ...	Aloma of the South Seas ...		Paramount ...	Dorothy Lamour ...	A
.. .. 25	10.30 a.m. ...	Union Street ...	Unholy Partners		M-G-M	Ed. G. Robinson ...	—
.. .. 25	10.30 a.m. ...	Hippodrome ...	Bob's Your Uncle		Butcher	Albert Modley ...	—
Wed., .. 26	10.30 a.m. ...	Union Street ...	Stand and Deliver... ...		Pathe	Leo Gorcey	U
.. .. 26	10.30 a.m. ...	Cinema House ...	Hatter's Castle		Paramount ...	Robert Newton ...	A
Thur., .. 27	10.30 a.m. ...	Union Street ...	Time Out for Rhythm		Columbia ...	Rudy Vallee	U
.. .. 27	10.30 a.m. ...	Cinema House ...	Affectionately Yours		Warner	Merle Oberon ...	A

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